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January, 1905.

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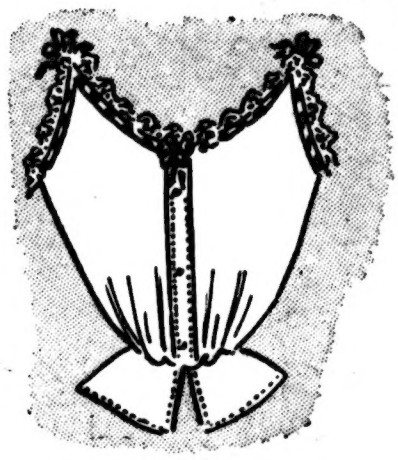

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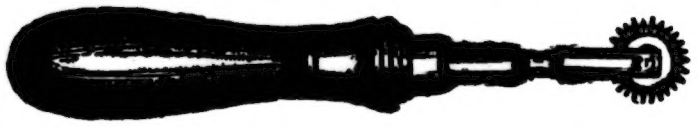

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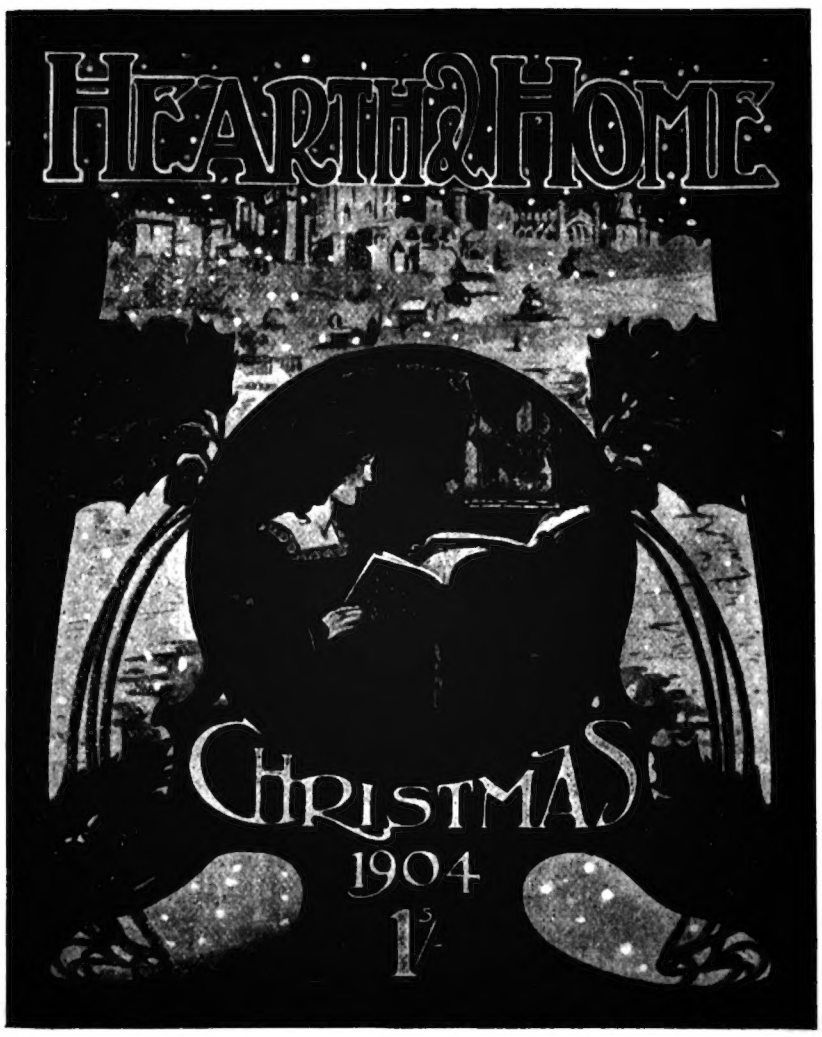

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VOL. XXXII.—No. 1. JANUARY 1, 1905.

Myra's Journal.

MISS VIOLET WOOD (MRS. PATRICK DE BATHE).

At St. Paul's Church, Knightsbridge, on November 30th last, Miss Violet Wood, the elder of Mrs. Nicholas Wood's two pretty daughters, was married to Mr. Patrick de Bathe, younger son of General Sir Henry and Lady de Bathe. The bride and her sister are two of the best liked girls in Society, and are well-known figures at Prince's, where they skate divinely. The wedding was a very bright affair, and the five bridesmaids looked remarkably well in their white glacé costumes, with large red hats trimmed with shaded feathers, and smart red shoes. Mrs. Nicholas Wood afterwards welcomed her friends at the Hyde Park Hotel, and Mr. and Mrs. Patrick de Bathe went to Sir Henry de Bathe's Sussex seat for the honeymoon.

Notes for the Month.

OUR Christmas Number was a huge success, and was practically out of print a few days after publication. With this number we begin a new volume and a new year, which, there is no doubt, will find our old friends as appreciative as ever of Myra's Journal, and will also bring to us many new friends and readers, who will combine with us to make the new year as happy and prosperous as possible.

No pains have been spared to make this first number of the year 1905 a complete and thoroughly up-to-date handbook of fashions. Several of our subscribers have lately complimented us on the fact that our fashion designs last in fashion for a longer period than most. This is an important matter, seeing how many of our readers live in India and far-off colonies, who cannot hope to see the illustrations until several weeks after their production in London or Paris; and yet they are women whose husbands and fathers are in good official positions—men of whom the womenkind must dress well, in a smart, elegant, up-to-date manner.

The justified compliment is all the more pleasing to us that it has always been the goal we intended to reach—to produce beautiful designs of such type that they can be worn by women of tact and position just as well six months hence as at the present moment. This task, it is needless to say, demands an incessant watchfulness on the doings of Paris experts, who are thinking out to-day what will be worn late in the next year.

This, our January number, is full of beautiful designs. We would draw special attention to a very important one—the lovely "adaptable" gown illustrated at No. 4,881.

The woman of limited means must cut her coat according to her cloth. She cannot afford many gowns at a time, even if she has many social calls, and has to appear frequently in circles governed by far richer women than herself. She must have one or two *adaptable* gowns—costumes which lend themselves to various purposes, and which can be varied by aspect for different occasions. Such a gown—and a very smart one it is—will be found sketched on page 16.

A capital set of Free Paper Patterns is presented with this number. There is the pattern of a beautiful tailor skirt, and of a smart house blouse (admirably adapted to be built of the same material). The third free pattern is that of a dainty French frock for a little girl; and the fourth pattern is that of an easily-made, but very smart and comfortable, evening cache corset—this last pretty model being well suited to serve as an underslip beneath a smart afternoon or evening transparent blouse.

The four supplementary dressmaking lessons deal with a smart belted coat, a beautiful tea-gown, overdress, and a matron's mantle which has had a great success, and which many subscribers have specially asked might be made the subject of a lesson in dressmaking.

The "up-to-datedness" (if we may be allowed the expression) on which we pride ourselves in our designs—a quality we find as appreciated by our readers as we could wish—is observable in our fashions this month, which foreshadow the coming spring and summer styles. Next month (February) this tendency will be even more marked, because economical women want to make dresses in February which will not be antiquated in the late spring and the following autumn, when they will probably require them again.

Two of the four free patterns in February will be those of a beautiful tailor skirt suitable for the winter or heavier spring woollen materials, and a very handsome coat to match, with fitted back and loose front—a type of coat which will be very much worn next year. If trimmed with braid, it could be worn with a fur stole or tie to finish the winter, and it would make a capital early spring costume.

The third free pattern will be that of a lovely theatre blouse, very simple, inexpensive, and easy to make, and charmingly pretty. A useful and pretty sleeping suit for a child will be the subject of the fourth pattern, to be made in Viyella with embroidered collar and cuffs.

The supplementary dressmaking lessons will deal with thoroughly useful models. Among them will be a pretty chemise, which we had intended to give this month, but we had no space for it.

The tea-gown of to-day is badly christened—"tea-gown" is almost always a misnomer; the simpler make of frock like No. 4898 hardly comes under that heading. The wrapper, the breakfast-gown, the house-frock are all of the simpler order of tea-gowns on occasion, and some garments (No. 4879) are certainly more suitable for dinner wear, especially for use at country-house parties where the always a trifle out-of-place full-dress is not insisted upon, and also where women who are delicate, and dread the chilly autumn evenings, may look their best without appearing in anything strictly *décolletée*. The two models sketched on page 20 are carried out in fairly expensive materials, but a moment's thought will suggest half a dozen other schemes of colour and stuff which would be less costly and equally effective.

In conclusion, let us not forget to add that the February number will give the result of the Missing Words Competition for the £5 prize offered in our Christmas number.

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Myra's Journal, January, 1905.

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Stylish DRESSMAKER; skilful remodeller: experienced; moderate charges.—"Madam," 57, Dulwich Road, S.E.

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Lady wishes to sell long FUR BOA (bear), suitable for a matron; approval, or particulars.—Write Myra. M3475

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Eminent fashion artist wants PUPIL. Press introductions; premium: write for interview.—Miss R., 21, Endymion Road, Brixton Hill.

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SMART WINTER BLOUSES AND SHIRTS.

For Descriptions see Pages 34 to 40

Price of Paper Patterns, each 6½*d., post free, of* MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

News from Fashion Centres.

IT is doubtful whether the leather craze will take on with any but ardent motorists. Some of the smart Paris tailors are making complete skirt-and-coat gowns of Danish kid, dyed beautiful colours, and these are certainly handsome; but the prices are prohibitive, and most probably the leather skirt will gain as little acceptance as did the sealskin skirt. Every year smart furriers show one at least of these peculiar gowns—the fur skirt and coat—but the model generally remains on their hands to be refashioned into something more becoming and less costly. What is really pretty for motorists is the dainty little double-breasted sacque coat of snow-white Danish kid, with collar and cuffs of green leather.

The white coat is having an astonishing vogue. What Parisian élégante is without her white cloth wrap coat, with collar and cuffs faced with coloured velvet? The newest white coat is known as the "surplice," because it is full from a surplice-like band. It reaches nearly to the knees, and should be of very fine serge cloth. There is a big turn-over collar faced with embroidered cloth or coloured velvet, and the great bishop sleeve is very full, pleated into a big velvet cuff. The full cloth is lined with a soft make of Oriental white satin (double width).

The expensive double-width Oriental satin could be had for some time past; but I am glad to see that a cheaper make is to be had this year in most London shops. The time will come when all satins will be very wide, like Liberty's silk-and-wool satin (52 inches), and their 48-inch Oriental satin. The time is coming also when all velvets will be double-width (like Utrecht velvet and Velours du Nord). It is necessary because neither of these fabrics seam well. Seams required for shape are a necessity, and, on the whole, do not show so much. What is most obvious and disfiguring in both velvet and satin is the straight selvedge seams required to turn a very narrow material into a wide one to take the wider pieces of the skirt and sleeve. These seams often come (as in a velvet Princess gown) in a most obvious place, where they cannot be disguised in folds or pleats. Both materials are being very largely used for evening gowns, especially when of the prevailing Princess or Picture type.

The most successful picture gowns are certainly those of Charles II. type, with large collar of lace or embroidered net, the pretty little crenulated basque, and the large slashed sleeve of the period. The slashed sleeve and the petticoat front of the skirt afford scope for the introduction of white or a paler fabric with much success. Those whom an Empire style suits are having the waist of the Stuart gown very short, swathed with broad sashes. This is true to the time, for even the men of that epoch went in for very wide sashes and very short waists.

Sleeves for coats and evening dresses are becoming enormously full. Of course, some coats—of the tailor type—have quite tight coat sleeves, but loose wrap coats (for day or evening) will have the sleeves enormously full, and not a few of these are wired so as not to crush the full sleeves of the bodice beneath.

The cloak of the moment is of chiffon elaborately trimmed with fur. The two materials sound odd and too extreme, but some superb (and expensive) specimens have lately been turned out by the experts of the Rue de la Paix. To be correct, the chiffon and fur should match in colour. A white chiffon cloak is decked with white fox or ermine (this last fur should be pure white to be up to date, the yellowish ermines of the past are not the correct thing); a grey chiffon will be trimmed with the very fashionable chinchilla; sable demands brown chiffon of the fur's palest shade, and so on. Such cloaks, if long, require a terrible number of yards, because chiffon alone is employed—there is often not even a silk lining. The very loose-fitting coat consists, first of all, of very full gathered chiffon, strengthened and made warmer by being covered—sleeves, skirt, pélerine—by close flounces of very full chiffon. The collar and long pélerine (reaching the waist) are striped with wide bands of the fur, following the outline of the lower edge, heading the flounces. Sometimes the coat is lined with broché of the chiffon colour, and then the long pélerine would be of the broché, striped at intervals with fur, and edged with a deep flounce of the chiffon or of lace. A pretty effect is obtained by trimming the multitudinous flounces with narrow satin or tinsel gauze ribbon. Some of these coats are also ablaze with sequins, but the effect is somewhat gaudy, and they are eschewed by the best people.

No. 4873. The New Coat.

For Description see Pages 34 to 40.

Price of Paper Pattern, 6½d., post free, of Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

These coats are expensive (quite apart from the fur) for the vast quantity of material required, and they are of a necessity very fragile, as no material gets so easily limp and distressfully "tumbled" as even the best quality chiffon.

The same idea of fur and *mousseline* combined is carried out in the following "tea-gown." This frock is particularly suited for a young married woman, or a girl no longer in her first youth. Of dead white ***mousseline***, this model depends largely upon its draping with effect. It is bordered everywhere with ermine-tail, the pretty white tails with their black tips looking charming on the filmy material. Around the throat, and, again, round the shoulders, are bands of white guipure of a heavy pattern, embroidered with jet, lined with white satin and bordered with the fur. The hanging fronts (over a closer-fitting under-dress girdled with jet) are caught up on the hips with jet empiècements, and are much be-frilled and fussy about the feet. They, and the long angel sleeves, are edged with ermine tail. The yoke and sleeves are transparent; the rest of the gown is mounted on white satin.

The "adaptable" dress of velvet for afternoon or evening wear is not disdained by the Parisian élégante.

One of Paris design, carried out by a good house, is shown at No. 4,881. The original of this beautiful model was in shrimp red mirror velvet; but for a woman of modest means I suggest the substitution of Louis velveteen, which is to be had in such lovely shades this year.

It would be a gain to cut the waistcoat rather low in the neck, as for a tea coat (with a lace skirt) the semi-low neck is desirable. This can be filled in with the lace jabot as illustrated for afternoon or outdoor wear. (With a loose wrap of fur or velvet, which can be left in the hall, this is an ideal "calling" frock.)

Purchasers of furs must see that they are not tricked into purchasing a cleverly-faked Canadian sable and charged the price of the genuine skin.

There are but two kinds of sable. The Russian is by far the most valuable; it is of a grey-brown tint, the ends of the hairs (which are long and soft) being almost black; an occasional white hair is also to be found. The Canadian sable is a trifle shorter in the hair and less grey in tint.

I have seen Canadian sable which was almost as good as Russian, and which showed the much-desired white hairs. Such skins, however, are rare, and a set of them would be very costly. The American Indians who trap the Canadian sable are quite guileful enough to smoke the skins in order to improve the colour before selling them to the traders, and such an imposition is not easy to detect, the smoke stains only wearing off by slow degrees.

Ermine tails set on sable have a very pretty effect, and a lining and garnish of ermine renovate admirably a fading sable tie and muff. To complete the set a toque of sable should have ermine tails on the brim.

November 29, 1901.—"I have been a subscriber to your journal for many years and always find it most useful to me in my business."—E. Stenning.

Descriptions of the Free Patterns.

A SEVEN-GORE TAILOR SKIRT.

THIS very smart model has lapped seams. The edge is finely tucked to the flat pattern or is corded. Messrs. Singer have a special machine to produce these corded effects, and will undertake such stitching at their central depot, St. Paul's Churchyard, E.C., or will give an address where such work will be done. When the skirt is fitted and seamed, send it to be tucked (stitched), and line and hem afterwards. Of course this tuck-stitching can be omitted and replaced by rows of braid, a stitched hem, &c.

The pattern is in four pieces—half the front, one back, two sides. The skirt cuts very economically out of serge, or any material which has no distinct up-and down to interfere with reversing the breadths. The diagram shows how to lay the pattern pieces on 4 yards of 48-inch material, which is folded (selvedges meeting), the front centre of front pattern being laid along the fold, so that it is cut in a single piece, the back and two sides being cut in duplicate. The inverted box-pleat is wheelmarked on the back pattern.

Tack together backs, sides, and front according to the notches. Arrange the pleat and try on. Stitch and press the seams, leaving free 10in. of the tablier seam for an opening. All the seams but the back centre are lapped, and it is advisable to make any great needed alteration here, interfering with the lapped seams as little as possible. Send the skirt to be stitched. Cut a lining on the skirt pattern, seam and press it, re-arrange the pleat; try on again. Turn up the lower edge over the lining on the wearer, as the inner edges of the pleat may peak downwards and show beyond the general line unless the length of the skirt is curtailed there. Shrink the hem to shape, and fell invisibly at the back, if not otherwise decorated. Stitch down the whole hem closely. The top edge is bound, and the opening is finished with felled and stitched straps of silk. It can close with buttons or with glove stud skirt tapes. The pocket is inserted in this opening.

A SEVEN-GORE TAILOR SKIRT.

For Description see this Page.

THE CUT-OUT PAPER PATTERN OF THIS SKIRT IS PRESENTED FREE WITH THIS NUMBER.

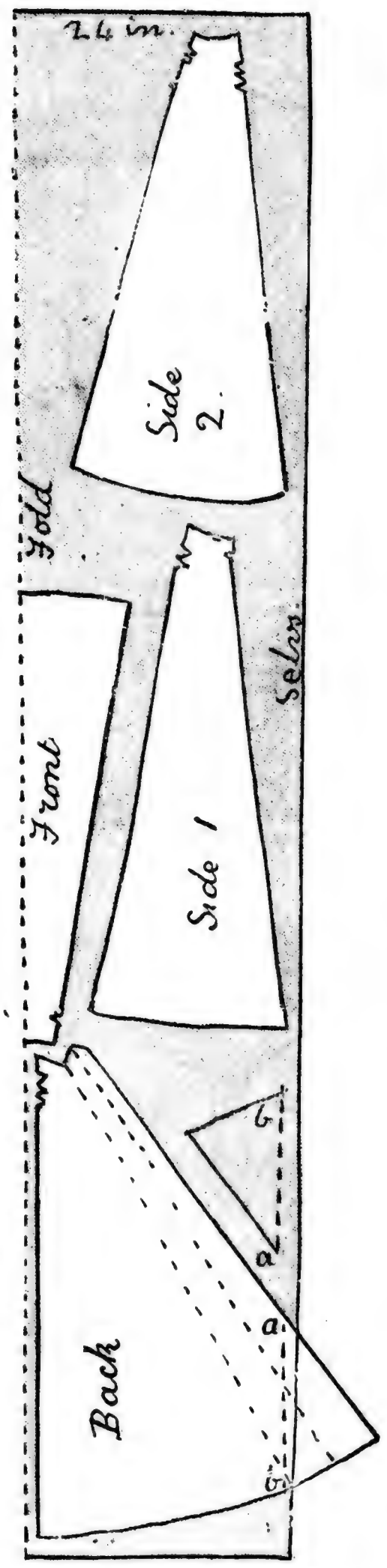


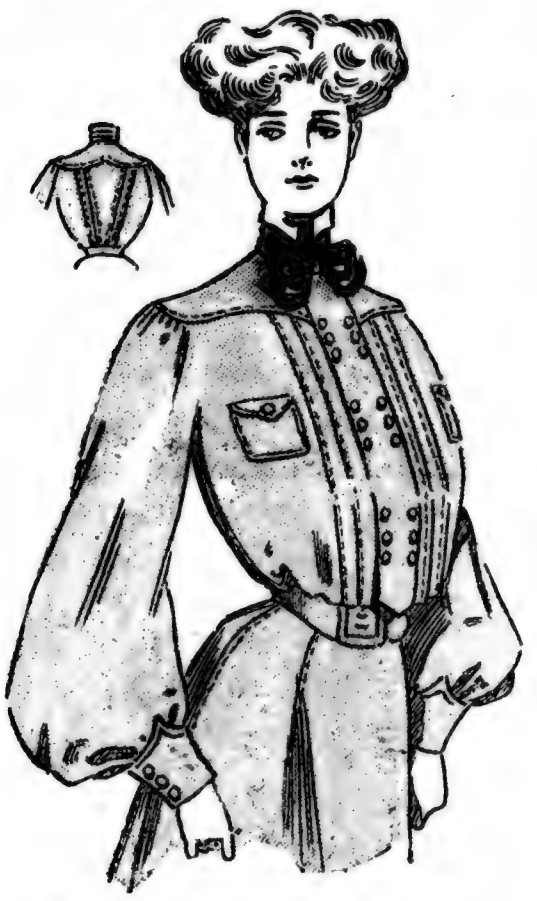
DIAGRAM OF FREE SKIRT PATTERN.

A SMART HOUSE BLOUSE

This looks well in the same material as the skirt just described, to make a complete indoor costume. It also looks remarkably well in Viyella of a contrasting shade.

The pattern is in ten pieces—the right tucked front (cut with box-pleat), half the back yoke, one front, one sleeve, half the tucked back, half the basque, one pocket, one pocket flap, half the band collar, one cuff. The diagram shows the pattern pieces laid on 3½ yards of 31-inch material, which is double between the dotted lines, so that front, pocket, basque, front yoke, sleeve, and cuff are each cut in duplicate. Do not *fold* the material; cut it and lay the two widths face to face so that the direction of the pattern (if figured) coincides in both. The left front is cut without box-pleat. On the single material is marked out the missing halves of back, back yoke, and collar. Tucks and box-pleat are wheelmarked on patterns.

Tack together the back and two fronts, tucks and pleat arranged into the seamed (and lined) yoke. Try on. Stitch on the pockets and lined



ELEGANT HOUSE BLOUSE.

For Description see this Page.

THE CUT-OUT PAPER PATTERN OF THIS BLOUSE IS PRESENTED FREE WITH THIS NUMBER.

flaps, which close with a button and buttonhole. Close blouse with buttons and buttonholes, putting two rows of metal buttons in groups. Arrange into the hemmed basque according to the notches. Seam the sleeve. Arrange the lined cuff, which closes with buttons and buttonholes. Sew the sleeve into the armhole and bind the seam.

CASHMERE FROCK FOR A LITTLE GIRL.

The pattern is cut for a girl of five to six years. It is in nine pieces—half the full skirt, half the full front, and one box-pleated back of the blouse, one back and half the front in lining, one sleeve, half the collar, one cuff, one epaulet lining.

The diagram shows the pattern pieces laid on 2¼ yards of 48-inch cashmere, which is folded in

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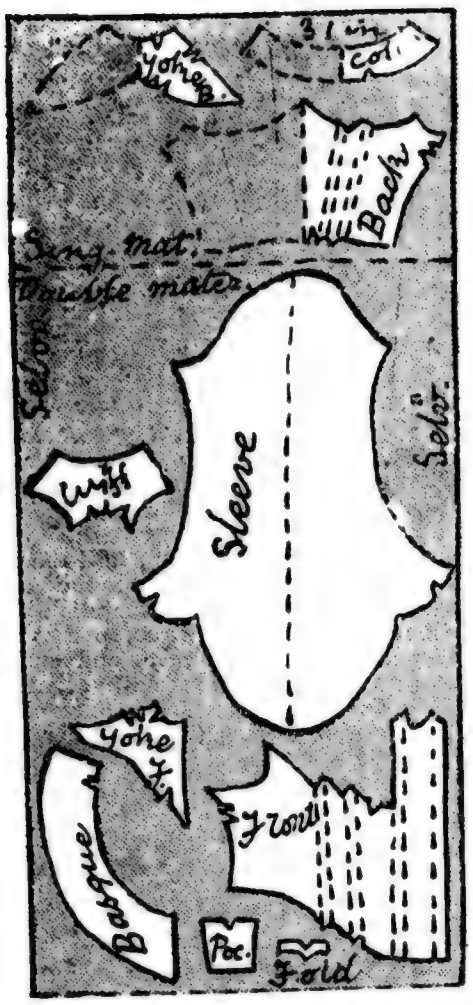


Diagram of Free Blouse Pattern.

(*See Page 9.*)

half (selvedges meeting), the front centres of the one-piece skirt and blouse front each laid along the fold, so that each is cut in a single piece, the other pieces (except collar) being cut in duplicate. The material not being wide enough for the skirt, added corners must be seamed up the selvedge at *a b*.

The skirt is seamed and hemmed; it is edged with lace, and is gathered (below wheelmarks) on the seamed bodice lining.

The blouse has its back pleat arranged and stitched. The shoulders are seamed, and the blouse is gathered and mounted on to the lining.

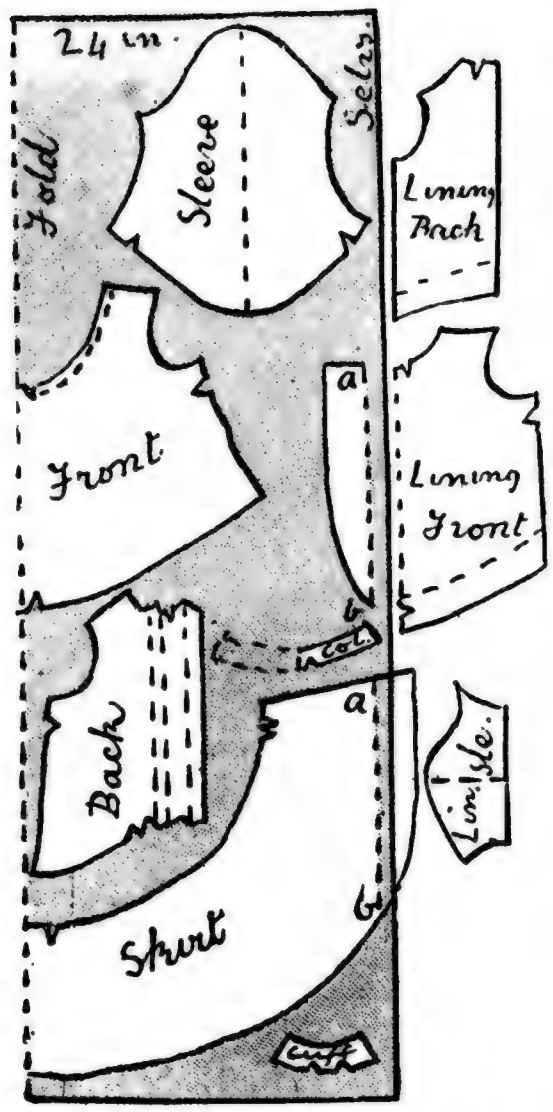


Diagram of Free Frock Pattern.

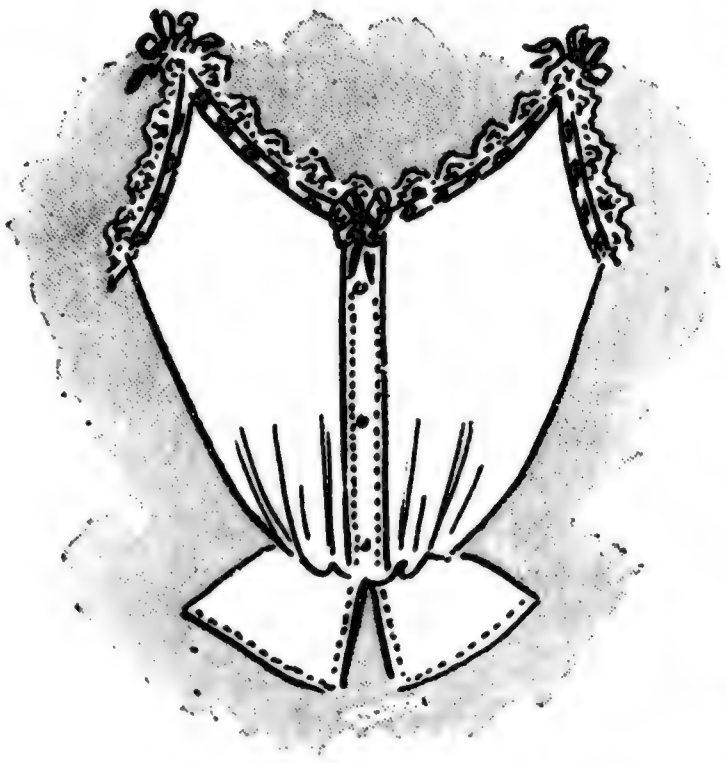
Buttonholes are made in an underfold of the central box-pleat, and buttons are sewn down the hem of the left back. If detachable collars are to be worn, the neck is piped or finished with a very narrow neck-band. The lace-covered cashmere collar hooks at the back.

The one-piece sleeve is seamed; it is gathered at the top on the lining epaulet, the lower edge being gathered into the lace-covered cuff. A stole of lace, sewn over the shoulder, is a pretty finish to the gauged yoke.

GIRL'S FRENCH FROCK.

For Description see this Page.

The Cut-out Paper Pattern of this Frock is Presented Free with this Number.



AN EVENING CACHE-CORSET.

For Description see this Page.

The Cut-out Paper Pattern of this Cache-Corset is Presented Free with this Number.

AN EVENING CACHE-CORSET.

This pretty simple pattern can be of silk, cambric, mull muslin, &c. The pattern is in three pieces--half the back, half the basque, the right front (cut with box pleat). The diagram shows the pattern pieces laid on 1¼ yards of 36 inch material, which is doubled at the dotted line (selvedges meeting), the back centre of back pattern laid along the fold so that it is cut in a single piece, the front and basque being cut in duplicate (left front without box-pleat). Tack together fronts and back. Arrange the box-pleat, tack into the seamed basque. Try on. Sew the seams (run and-fell seams), stitch down right box-pleat and left hem, make buttonholes down the pleat, and sew buttons down the hem. Hem the basque. Stitch together bodice and basque gathering, the front into the fitted basque. A runner should be passed through this lapped seam. Finish armholes and neck with a lace edging and a band of ribbon-threaded beading.

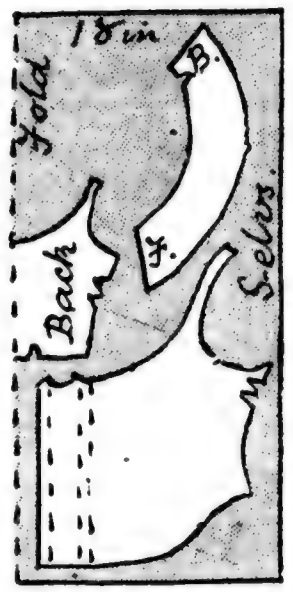


Diagram of Cache-Corset Pattern.

LADY GARDENERS.

In these days of women's work—that is when there is a tendency to bring up every girl below the rich and leisured classes to work for her own living as if she were a boy—not sufficient attention is given to the claims of "gardening" as a lucrative sphere for female occupation. The great thing is that the girl should be efficiently trained for her future trade or profession—whichever it may be. It cannot be too strongly insisted on that both for men and women work goes to the trained individual, and the Jack-of-all-trades (who knows none) simply goes to the wall. Even family influence cannot keep the inefficient man in his post—even if it can force him into it—and women are at this disadvantage, that they wish to enter fields hitherto ploughed by men alone. Therefore a complete and intelligent training is the more necessary for an ambitious woman, because, if she is to be taken on at all, she will have to be more efficient, more diligent, more obliging than the men who are competing for the same post.

Head gardeners, till of late years, have been entirely of the masculine sex; but the excellent training given to ladies by the Horticultural College, Swanley, Kent, has provided an army of efficient female landscape gardeners and horticultural experts, who are to be found in lucrative posts all over the country. The science of horticulture is very thoroughly taught, botany, vegetable pathology, entomology, surveying, and mensuration all being taught by experts, while the practical demonstrations, practise of horticulture and forestry are daily pursued on the college lands. A prospectus of the yearly course, fees, &c., will be sent on application.

The annual meeting of the Horticultural College was held in Park Lane (by kind permission of Lord and Lady Brassey) on December 9, to which we will refer next month.

CARD PLAYING.

The exaggerated abuse of bridge playing only exists amongst a certain section of society, a section that cares little for art, music, or literature, and to whom conversation is a lost art, if not an unknown one. A little card-playing with children is a good thing; it sharpens their wits and shows them that cards can be harmless enough; whereas if we speak of cards as a depraved amusement, we only arouse curiosity, which may end disastrously. Abuse the abuse of bridge-playing if you like, but don't abuse bridge.

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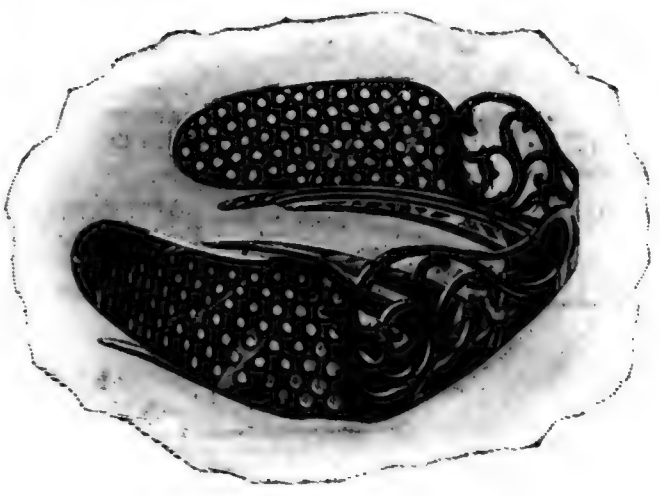

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PUBLISHER, 10 & 11, Fetter Lane, London E.C.

No. 4874

No. 4875

No. 4878A

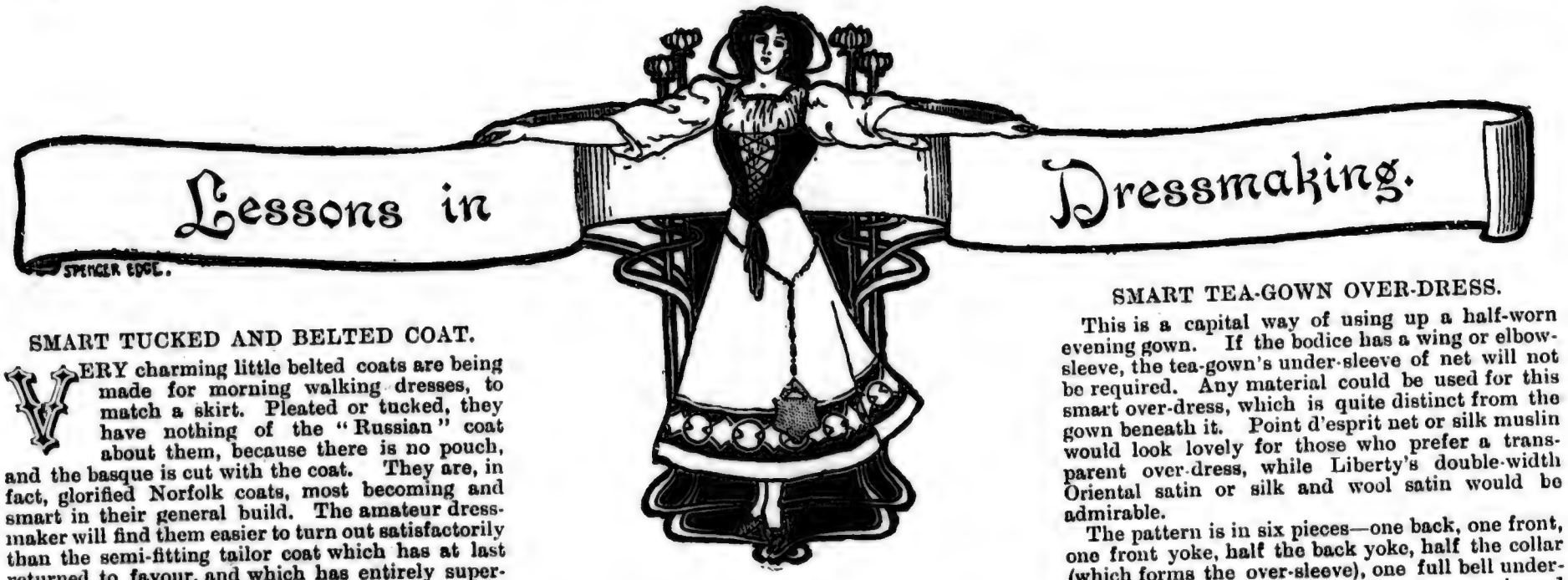
No. 4876

No. 4877

THE NEW WINTER COATS AND PÉLERINE.

For Description see Pages 34 to 40.

Price of Paper Pattern, each 6½d., post free, of MADAME MYRA, *10 and 11, Fetter Lane, E.C.*



SMART TUCKED AND BELTED COAT.

VERY charming little belted coats are being made for morning walking dresses, to match a skirt. Pleated or tucked, they have nothing of the "Russian" coat about them, because there is no pouch, and the basque is cut with the coat. They are, in fact, glorified Norfolk coats, most becoming and smart in their general build. The amateur dressmaker will find them easier to turn out satisfactorily than the semi-fitting tailor coat which has at last returned to favour, and which has entirely superseded the easily made "sacque."

The pretty little tucked model I am dealing with this month can be made of coating or a fine splashed tweed. It should accompany a tucked skirt of the same material.

The pattern is in ten pieces: half the back, one side of the back, one side piece, one side of the front, one doubled-breasted front, half the collar, the upper and the under of the coat sleeve, one cuff, half the belt. The diagram shows the pattern pieces laid on 2¼ yards of 54-inch material, which is folded in half (selvedges meeting), the back centres of back, collar, and belt laid on the fold, so that each is cut in a single piece, the other pieces being cut in duplicate. The tucks are notched and wheel-marked on the pattern. A single tuck, it will be noted, runs down the upper portion of the sleeves.

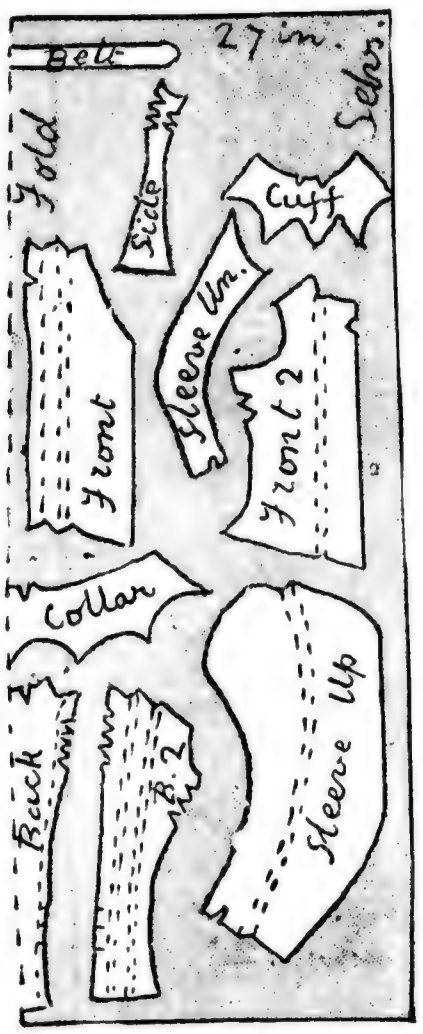


Diagram of Coat Pattern.

Tack together back, six sides, and two fronts, according to the notches; tack the tucks. The four-notch and single-notch seams, back and front, are hidden in tucks. Try on. Stitch and press the seams. Stitch the tucks. The tucks require to be notched underneath with the scissors to lie flat.

No. 4878. A Tucked and Belted Coat.

For Description see this Page.

Price of Paper Pattern, 6½*d., post free, of* Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

Interline the fronts to the single-notch seam with thin tailor canvas, and face that part with the material. Turn up the edge all round over a band of the canvas and stitch down. Finish the right front and its facing apart, as the buttonholes are to be made in the right facing, and then slipstitch together front and facing between each buttonhole. Sew buttons down the left front. Cut a lining in mercerised striped "satin" on the coat pattern after arranging the tucks; seam and press it. Tack it in place and slipstitch the edges over the stitched coat edges and front facings. Line the collar with canvas; stitch it all over and then line with the "satin," or, better still, thin silk. Stitch the lining and canvas into the neck of the coat, and fell the material over the seam.

Sew the tuck of the sleeve; seam it. Seam the lining, tack it in place and finish with the cuff, which is made like the collar.

Pin the sleeve in place on the wearer; stitch it in, and fell the sleeve lining over the seam.

Line the belt with canvas; stitch it. Line with thin silk. It passes through the four-notch and single-notch seams, closing on the right with hooks and eyes, or a button and buttonhole.

SMART TEA-GOWN OVER-DRESS.

This is a capital way of using up a half-worn evening gown. If the bodice has a wing or elbow-sleeve, the tea-gown's under-sleeve of net will not be required. Any material could be used for this smart over-dress, which is quite distinct from the gown beneath it. Point d'esprit net or silk muslin would look lovely for those who prefer a transparent over-dress, while Liberty's double-width Oriental satin or silk and wool satin would be admirable.

The pattern is in six pieces—one back, one front, one front yoke, half the back yoke, half the collar (which forms the over-sleeve), one full bell under-sleeve (which will not be required over a sleeved evening bodice). The diagram shows the five pieces for the velveteen dress laid on 8½ yards of 24-inch velveteen, which is double beneath skirt, front yoke, and collar patterns, so that each is cut in duplicate. Do not fold the material. Cut it and lay the widths face to face, the direction of the pile coinciding in both, so that the pile feels rough if stroked downwards. The material being not wide enough for the back pattern, an added corner must be seamed up the selvedge at *a b*. On the single material a space is marked out for the lacking half of the one-piece back yoke; also for the second added corner *a b*.

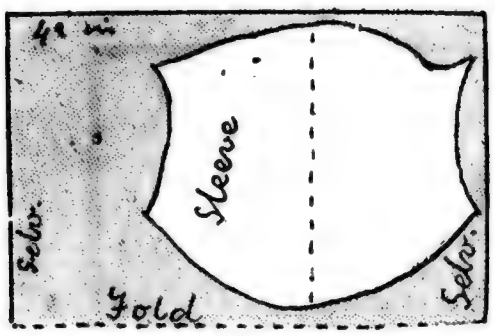
Tack together back and front of yoke, and line them with silk to match. Tack together the two backs and two fronts of the skirt. Seam them to the yoke (triple and double notches coinciding) and try on. Sew the seams and fell the yoke lining

No. 4879. Smart Tea-Gown Over-Dress.

For Description see this Page.

Price of Paper Pattern, 1*s.* 0½*d., post free, of* Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

"I have used 'Myra' for nearly nine years and find it the best of all dressmaking journals."—M. M.



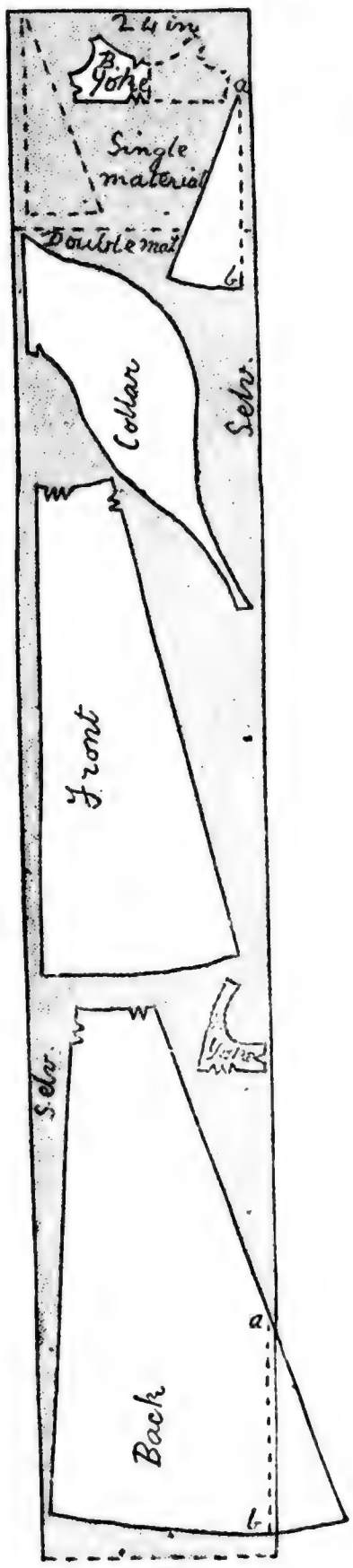


DIAGRAM OF OVER-DRESS PATTERN.

over the waist seam. Turn up the lower edge over a 3-inch band of lino and fell the hem invisibly without penetrating to the pile. Line the front edges with a 6-inch band of lino. Herringbone down the velveteen turning, then lay over the lino a band of silk lining, slipstitch it to the turned velveteen edges, and fell the other side invisibly to the velveteen. Put on the lace, commencing it beneath the edge of the collar. Turn the outer edge of the collar like the fronts. Trim it and line the collar with slipstitched silk. Seam it to the neck.

The second diagram shows the wing sleeve pattern laid on 1½ yards of 42in net, which is folded in half (after being opened to the full width) so that the sleeve is cut in duplicate. Hem and stripe the sleeves with appliqués of lace insertion. Seam it. Gather it into the armhole and over-cast the seam. A drapery of ribbon (with rosette) fastens across with hooks and eyes, and keeps the over-dress in place.

A WINTER MANTLE OF BOX CLOTH.

A warm, smart and becoming model, this mantle is very easily turned out, because the fur trimmings do away with the necessity of perfect tailor finish which the all-cloth mantle demands, and which is quite out of the province of the amateur. The mantle should be built of box-cloth lined with broché silk. As to the fur trimmings, a collar and enough fur for the sleeves and front edges could be got in mink marmot for 25s. In chinchilla or sable 5 guineas would be nearer the mark. Of course, no one should buy handsome fur for a home-made mantle, and most women possess a

No. 4880. AN INEXPENSIVE WINTER MANTLE FOR AN ELDERLY LADY.

For Description see this Page.

Price of Paper Pattern, 6½d., post free, of MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

half-worn fur stole, cape, &c., which would supply enough good material for the collar and bands illustrated.

The pattern is in four pieces—one front, half the back, half the collar, one sleeve. The diagram shows the pattern pieces laid on 2⅛ yards of 54-inch material, which is folded in half at the dotted line (selvedges meeting), the back centres of back and collar patterns being laid on the fold, so that each is cut in a single piece, the other pieces being cut in duplicate.

Tack together fronts and back. Try on (an easy fit); stitch and press the seams. Turn up the edges all round (except neck) over a 2-inch band of tailor canvas, and stitch down. Sew large tailor hooks and eyes down the fronts, which meet edge to edge. Sew fur over the stitched edges. Cut a lining in silk on the mantle pattern. Seam and press it; tack it in place, and slipstitch the edges over the turned cloth edges, covering the tails of the hooks and eyes. Line the collar with tailor canvas, and face it with fur. Seam the collar to the neck, and sew the facings over the seam. Seam the sleeves. Finish and trim the lower edge like the

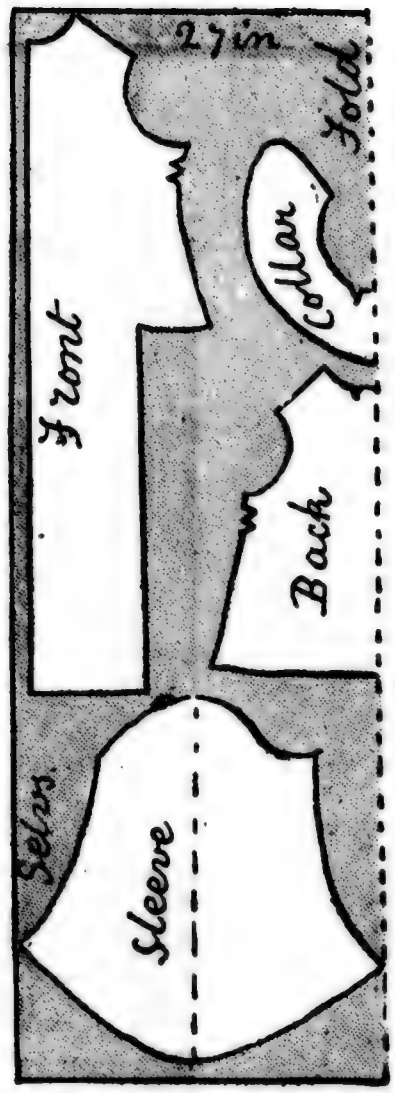


DIAGRAM OF MANTLE PATTERN.

mantle. Tack in the seamed lining. Seam in the sleeve, tacking cloth and lining of the mantle, the cloth only of the sleeve. Fell the sleeve lining over the seam. A lace frill inside the sleeve is a handsome finish.

AN ADAPTABLE VELVETEEN GOWN.

(*See page 16.*)

The dress consists of a beautiful demi-trained skirt and two bodices—one for real evening wear, the other for the afternoon or as a tea coat. The skirt is a very graceful seven-gore model, cut to flow over the feet, and with an inverted box-pleat at the back. It should be lined with lining silk or silk moirette of the velveteen shade (see that the match is *good*—it is easy enough to match silk to velveteen), and a pleating of the lining material should veil the velveteen hem inside. This skirt will take 12 yards of 24-inch velveteen.

Of the two bodices one is a low-necked prettily draped evening mode. A lining is cut with double right front, to hook to the left front down the centre, then cross and hook under the arm. This bodice lining is seamed and boned, leaving only the minute shoulder strap and the seam under the arm. On this is draped a pleated front and a stretched back of the velveteen. The seams are then finished. The velvet is draped on a smaller lining. As to trimmings, these should be detachable, as a variety of them will lead to a desirable change in the aspect. Those illustrated are a simple double berthe and sleeve frill of lace falling over ruche-edged kilted chiffon. Four yards of velveteen will be required.

The lovely tea coat illustrated could also be worn with a lace or chiffon evening skirt. This coat consists of two fronts, four sides, two backs, and two added waistcoat fronts (these last of broché silk). The revers are cut with the velveteen fronts, which should be faced to the waist with velveteen. The long basque at any rate should be lined with silk of the velveteen shade, so should the one-piece collar and the stiffened cuff. Four handsome buttons are required for the cuffs, and two should deck the open basque at the waist behind. The velveteen sleeve is daintily ruffled on a smaller lining. The coat will take 7 yards of velveteen and ¾ yard of 22-inch broché.

"Mrs. H. begs to say that the bodice pattern is the greatest possible success. Mrs. H. finds that by Myra's help she can make smart blouses as well as her London Dressmaker."

No. 4881. A CONVERTIBLE VELVETEEN GOWN.

For Descriptions see Page 15.

Price of Paper Patterns, Skirt, Coat, or Bodice, each 6½*d., post free, of* Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

No. 4882 No. 4883 No. 4884

BEAUTIFUL EVENING GOWNS FOR NEW YEAR VISITS.

For Descriptions see Pages 34 to 40.

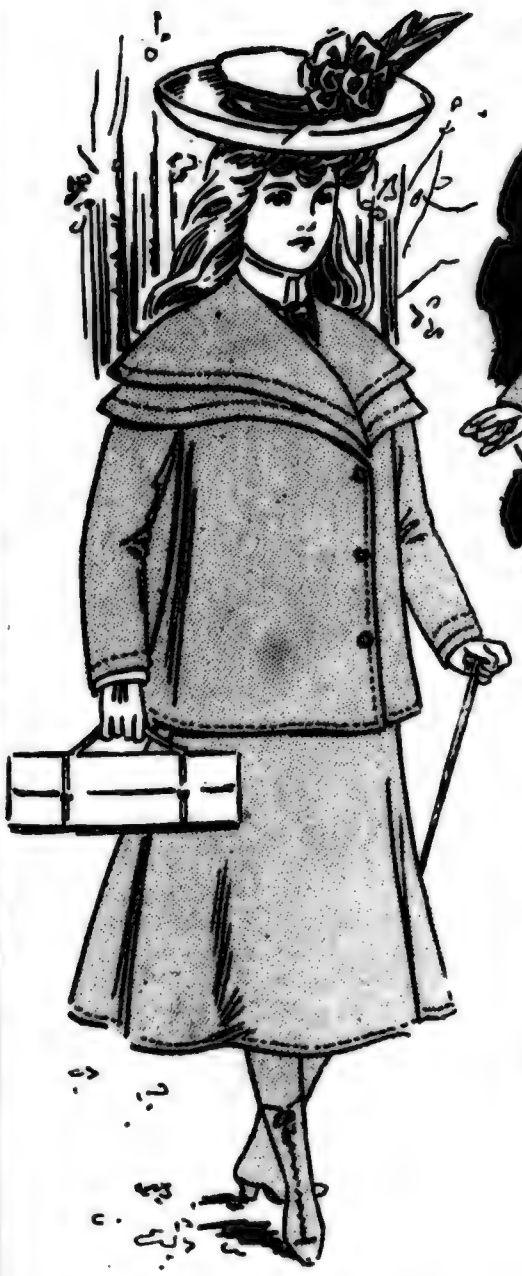
Price of Paper Patterns, Princess Dress, 2s. 6½d.; Skirts, Foundation Skirts, or Bodices, each, 6½d., post free, of MADAME MYRA, *10 and 11, Fetter Lane, E C.*

No. 4885

No. 4883

No. 4887

No. 4888



No. 4889

No. 4890 No. 4891

No. 4892

USEFUL DESIGNS FOR CHILDREN'S CLOTHING.

For Descriptions see Pages **34** *to* **40.**

Price of Paper Patterns, Skirts, Coats, Blouses, Frocks, Tunic, each 6½*d., post free, of* Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

No. 4893 No. 4894 No. 4895

No. 4896 No. 4897

SMART WINTER HATS.

For Descriptions see Page 28.

No. 4899. BEAUTIFUL TEA GOWN.

Price of Paper Patterns, 2*s.* 0½*d.*, *post free, of* Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

The loose, full crêpe de chine dress—two backs, two sides, and two single-breasted fronts—are arranged into a yoke, veiled with a deep collar. At the lower edge is a muslin-lined shaped flounce (pattern in one piece, half the flounce) veiled with lace flounces, and headed with an embroidery of gathered satin ribbon matching the crêpe de chine. The collar (pattern in two pieces—half the back, one front) is made up on the pattern with lace insertion joined by bands of the ribbon ruching, and edged with a lace flounce. Big one-piece sleeve of crêpe de chine, edged with a lace flounce and a gathered ruching of satin ribbon. Bow of satin ribbon at the neck with knotted ends. Wear over a semi-fitted sheath dress of silk or mercerised lining—two backs, two sides, two fronts, edged with a pleating. Of the gown itself only yoke, sleeve, and flounce are lined. 46-inch crêpe de chine (double width), 8 yards.

No. 4898. ELEGANT AFTERNOON GOWN.

Price of Paper Patterns, Skirt, 1*s.* 0½*d.*; *Foundation Skirt or Bodice, each* 6½*d.*, *post free, of* Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

Five-gore foundation skirt of mercerised lining or silk, edged with a stiffly lined and corded shaped flounce (pattern in one piece, half the flounce). Overskirt (six breadths) of double-width silky cashmere, made quite apart, pleated into the waist (pleats wheelmarked on pattern decorated with appliqués of lace. The lower edge is hemmed over a band of lino or thin tailor canvas, which supports the narrow band of fur. Cut a silk bodice lining with double front, to hook down the front, then cross to fasten under the arm. Bodice is cut with very long shoulder. Tack, fit, seam, and bone, leaving side and shoulder seams. Veil with a full lace back and front. Finish the seams. Drape the bodice with cross bands of velvet or satin ribbon matching the cashmere. A belt of the same material is draped on the bodice. Lace lower sleeve (shaped with a dart) and one-piece sleeve of the cashmere (decorated with lace appliqués) arranged on a silk coat sleeve lining. 48-inch cashmere, 7 yards; 18-inch lace, 4½ yards.

Bodice linings cut and fitted, 5s.; skirts fitted in paper, 2s. 6d. All patterns are plainly marked and are cut without an allowance for turnings. To special measurements, plain bodice, blouse or coat, 1s. 6½d.; plain skirt, 1s. 6½d.: foundation skirt, 1s. 0½d.; sleeve, 6½; complete costume, 2s. 7d. and 3s. 7d. Measurement form sent on application. A remittance must accompany each order.

No. 4900 No. 4901

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DAINTY EVENING BLOUSES.

For Descriptions see Pages 34 to 40.

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DESIGNS FOR WINTER OUTFITTING.

For Descriptions see Pages 34 *to* 40.

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The Moral of This Life:—ADAPTABILITY!

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'SOW AN ACT AND YOU REAP A CHARACTER, SOW A CHARACTER AND YOU REAP UNAVOIDABLE FATE!' Or in other words, you may gather the Honey of Wisdom only by obedience to Natural Laws. Read the 20-page Pamphlet given with each Bottle of ENO'S 'FRUIT SALT,' How to Prevent Suffering and Disease by Natural Laws. It is the province of character to adapt circumstances to noble results. Then dare to be wise, as ill health is the first step to Disease and Short Life!

SUCH IS HUMAN LIFE, SO GLIDING ON;
IT GLIMMERS LIKE A METEOR, AND IS GONE;

MORAL FOR ALL:

'I need not be missed if another succeed me,
To reap down those fields which in spring I have sown,
He who ploughed and who sowed is not missed by the reaper,
He is only remembered by what he has done.'

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This Winter's Furs.

AFTER all nothing can bea able—Russian sable—and nobody ever pretends that it is possible; but the rohibitive price of this fur of late years has really put it beyond the reach of many women. I am always sorry to see its imitations worn: distressful dyed rabbit and cat, and, worse still, because more subtle, badly-coloured sable dyed to emulate "the real thing," with its deep greyish-brown tint and scattered white hairs! Still, those among us who possess a sable muff and tie should have them lined with ermine at once, and wear them proudly. Ermine is the prince of linings, and always will be; it is so fine, so subtle, and so soft, besides being so clean, that it has no real rival.

Squirrel, dyed brown, is with us, even if grey squirrel is slightly *passé*. Bear is to have a welcome resurrection, and I remember with fond regret a big boa and muff of real, thick bear—a delightful cocoabrown shade—which once gladdened my heart. The narrow fur trimmings which will be so much used bring back to notice several skins which have been a trifle out of favour. Nothing is more suitable for narrow trimming than the ever-popular mink-tail; it is really better than sable-tail, which is apt to be wiry and sometimes rather uneven. Mink-tail is a lovely dark brown, and is the real "finger-width of fur" of which we hear so much.

With bear, skunk should enjoy a certain degree of popularity; but there again, wiriness, and a inability to banish its natural "bouquet," prejudice most people against skunk! Chinchilla, the most becoming (after sable) and the most extravagant of all furs, is always well worn, heartbreaking as are the effects of London fo upon its sensitive complexion. The various kinds of fox are once more well to the fore; honestly, they are too useful as well as ornamental to be suddenly shelved, and apart from ermine and white caracu l there is no other really satisfactory white fur, and certainly white fox is more becoming than either.

The various forms of "retriever" wax and wane, but the real tightly-curled, glossy astrachan, practically impossible to wear out, always in good order, always lady-like, most suitable for mournin —or town wear—is for ever with us. And grey astrachan, a very becoming variation, is to enjoy a distinct popularity. Last winter it was surprisingly cheap, and I wish I had been brave enough to buy an extremely smart little coat which would probably be double the price to-day! Meantime, let us not take matters too seriously. These sets will see us through the next two or three months, while more important alterations or fabrications are going forward on our behalf at our pet furriers.

A pointed pélerine (of the type of No. 4874, page 19) is an idea for using up a somewhat démodé moleskin; also, putting aside the fact that moleskin is less in favour, we have to consider the sad truth that *taupe* does *not* wear well, and the big stole or coat of last year may require cutting up into something smaller and probably much more fascinating. To wear with it a velvet hat, exactly matching with its cocardes and dangling loops, will prove eminently becoming to the fair woman with a bright colour. (No *pale* woman should ever wear mole!) The V-shaped pélerine cape of fur could be bordered with a narrow bouillonnée of chiffon velours, from which depends a transparent fringe of velours strappings supporting another bouillonnée. Cocardes of chenille (like those on the hat) could fasten the pélerine together, linked with loops, and the muff could follow the same lines, being large, flat, and bag-shaped. Worn over a cloth gown to match, or a cream-coloured homespun, this set would look very smart.

No. 4913 No. 4914 No. 4916

No. 4915 No

NEW TAILOR GOWNS FOR AFTERNOON WEAR, WITH

for Descrip

Price of Paper Patterns, Pleated Skirts, each 1s. 0½d.; *Skirts, foundation*

No. 4916 No. 4917 No. 4919 No. 4921

No 4918 No. 4920

ERNOON WEAR, WITH SOME DESIGNS FOR AFTERNOON DRESSES AND BLOUSES.

For Descriptions see Pages 34 to 40.

rts, each 1s. 0½*d.*; *Skirts, Foundation Skirts, and Bodices, each* 6½*d., post free, of* MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

Missey's Red Needle.

By M. McKEON.

IT stood out sharply distinct against the young spring sky, high up on the cliff side. A piece of old stone wall, jaggedly picturesque, mellowed by time to a soft grey look, and daringly coloured with the round red faces of a myriad peering daisies. Deep nooks hollowed out of the thick rock wall were filled with rich brown mould, and the little flowers matured from these nests into rosy loveliness.

"Missy's Red Needle," so the inhabitants of the small fishing hamlet had named it. Because of its delicate tapering point, its never-varying red hue, and because it belonged to the Squire's young daughter, who had decked the old ruin in her quaint conceit.

The Red Needle served sometimes as a landmark, and even out at sea, in clear soft air, the fisher folk could see its red tip pointing skywards.

On this fresh spring afternoon "Missy" was tending her Red Needle. A young girl with a very winsome face, and so light that she seemed half hidden in a cloud of golden hair.

"Joyce, Joyce, are you there? Oh, yes, I see! at the Red Needle. Oh, such news!" And Frank Greylin, only child of Blair Hamlet's Rector, and special friend of the lonely, motherless girl, bounded up the steep, narrow cliff-path to her side.

"Joyce, only think! I can go, I can go! We sail next week. Oh, I feel so happy, I'm really to see life at last. Say something quick, Joyce!"

The girl set down her can suddenly. "Oh, Frank!"—her sensitive youth quivered—"are you really going to sea? How dreadful! What shall we do without you?" and suddenly the golden cloud covered her face completely.

"Why, Joyce!" exclaimed the boy in surprise, "I didn't think you would take it so. I thought you would be so pleased for me. It is hard" (this sotto voce) "when one's own chum can't sympathise, and behaves just like a muff of a girl. Joyce!"—he went on persuasively—"do throw that yellow mane of yours back and look nice at me."

"Frank," said the girl with difficulty, "I am glad for you, but I can't be glad with you. Don't you understand? How long shall you be away?"

"Oh, quite an age; years, probably. There, Joyce, don't look like that! I don't want to take away a sad thought of you. This has to be good-bye, too," he added ruefully. "I start early to-morrow for Southampton."

"Good-bye!" exclaimed Joyce in utter dismay. "And you go so soon! Oh, Frank!"

"Perhaps it is better over after all," the boy returned, subdued; feeling a little shaky himself, now the parting seemed so real.

"Joyce, you won't forget me, if I stay away for ever so long, will you? I shan't forget you."

"Never, Frank. How could you think of it!" she cried indignantly.

"Girls are fickle," he muttered sheepishly.

"Boys are forgetful," Joyce retorted a little sadly, and turning to her Red Needle plucked some rich coloured daisies.

"Frank," she said quietly, "take these! If when you return, perhaps after many years, you can show me then, faded though they will be, then I shall know you do not forget. And I will prove to you I am not fickle, for this Needle here shall always be dressed with red flowers. And I will never neglect it for your sake."

"Honour bright, Joyce!"

"Honour bright, Frank!"

Frank took the daisies and put them carefully away. Then grasping both her hands he squeezed them painfully tighter and tighter.

"Good-bye, Joyce," he said desperately at length, after a long silence.

"Oh, Frank, Frank, good-bye!" she groaned, her grey eyes wet, and yet her lips trembling into a tearful smile.

Without daring to say another word he sprang suddenly from her, and rushing down the steep path was soon lost to view.

Gone! The girl gazed at the spot where the young grass was trodden down by his feet, and felt it was a bit of her dearly loved playfellow. And the burning, tingling sensation of those tight-clasped hands was enjoyed as part of his rough boyish strength.

Gone! Frank was gone! There was only one to sit by the Red Needle now.

. . . . . .

It was an exquisite July afternoon six years later. The summer sun was opening out a wonderful golden pathway across the placid blue sea; and the great red-hearted roses climbing round and round the Needle were sparkling with dewy diamonds in its bright rays.

A young naval lieutenant came striding up the familiar cliff-path, looking fixedly at the Red Needle. Yes, she was there! And he quickened his steps. How beautiful she is!

"Joyce!" he said softly, as he drew nearer.

"Frank!" and the sweet face lit up with a delightful welcome.

They were silent then, honest blue eyes looking into limpid grey. At last he said with a sigh of pleasure: "Oh, Joyce, it is good to be here; though I am afraid my little chum is gone!" he added, glancing wistfully at her.

"No, no, Frank; I shall always be your friend," Joyce said earnestly.

"I have never forgotten you, and here is my pledge," the young officer continued, throwing a little faded bunch of flowers into her lap.

"Poor wee daisies," was all she said, but her eyes were dewy, and a pleased smile crept round her little mouth.

He noted it with bounding hope.

"Joyce!" he began pleadingly, "I have been faithful. Won't you reward me? I hardly dare speak so soon, and yet, Joyce, won't you give me your own sweet self?"

But the girl was silent, looking at the faded flowers.

"Have I done wrong?" he inquired, with a touch of pain in his voice. "You won't disappoint me after all these years? Say yes, Joyce!"

And she did.

They sat and talked until the sun went down, and the cool breeze of evening warned them of the late hour.

"Give me my daisies back again, Joyce," he said, "and, sweetheart, I want one of your roses to keep with them."

She gave him an exquisite blush rose, and leaving the Red Needle they went down the hill together.

. . . . . .

Twenty years after, one raw December evening, a little fishing-smack put out to sea in the direction of Blair Hamlet. Just at the last moment a stranger stepped on board asking them to take him across. It was an angry, white-lipped sea, and for some time the men worked in absolute silence.

"Squally night, sir!" exclaimed Moses presently, a typical hale old salt, brushing his rough sleeve across his streaming face.

"Yes, and stiff work before you."

"Aye, aye, sir. Treacherous round these parts; you've got to keep your weather eye open—wide, sir!"

"I don't doubt it," echoed the stranger. "But what are those red twinkling lghts up there?" he added suddenly.

"Them yonder? Why that's Missy's Red Needle, to be sure."

"Missy?" questioned the passenger in a muffled voice, and turning his head a little aside.

"Aye, sir. Missy be our Lady of the Manor. She has Red Needle lighted on dark squally nights as a blessed warning to us of the rocks round there. Many and many's the little craft that would never have seen daylight again but for her kindly thought.

"She's had a sight of trouble," the old man continued confidentially, "has our lady. You see, Squire died a twelvemonth next February. And then she must be bit lonely up at the house. You know, sir, 'twas said, I don't know the truth of it, that Parson's son was sweet on her, but Squire looked higher for Missy, and 'twas broken off. We've heard naught of him since, it must be twenty year now. I have heard as Squire regretted his words 'fore he died."

The gale increased in violence, and engaged all Moses's energies for some hours; while the stranger, wrapped in thought, seemed entirely insensible of the bitng spray and shrieking wind.

"Here we be, sir," said the old man at last. "Safe and sound, thanks to Red Needle. Goo' night to ye."

"Good night," said the stranger in an absent voice.

The winter's sun next morning blinked weakly out on a quiet day. Last night's storm had left a grey gentle look over land, and sea, and sky. The stranger walking along in the direction of the Red Needle saw the soft outline of a woman's form picking bunches of crimson berries, and bright green leaves from the holly-decked ruin. And ever and anon she would pause in her work looking out on the still grey sea beneath, matching in twin colour her own soft, wistful eye.

Quickening his steps he noted with a pang that there were plentiful snow flakes upon the golden drooping head.

"Joyce!"

She turned on the instant.

"Frank!" The quiet, grey eyes flashed, "I knew you would come," she said simply.

And the sweet strength of her faith kept her from breaking down at this supreme moment in their lives.

They clasped eloquent hands, looking deep into each other's eyes.

"Joyce, I know all," he said presently. "You have kept faith with me in patient waiting all these years. And I was yours through the terrible hardships of my life."

"Sweetheart, one day we were out scouting, and some of us were captured by a savage tribe and made their bitter slaves. It is only a little while since that I escaped miraculously through the help of a friendly native."

"Ah, Frank!" and she stroked the poor maimed hands with a tender touch.

"But we will never lose one another again, Joyce!"

"Never!" she said.

He stood playing with the glittering holly, both silent, and with full hearts.

"Give me a sprig, Joyce," he said presently. "We have only the faded daisies to remind us of our spring days; we have only the dead rose as a memory of our summer-life. But the holly, Joyce, shall be a warm, rich token of the winter years we shall spend together.

"Ah, Red Needle," he went on, "we have had many sad, sweet hopes beside you; but now the holly sprig points to a happy home, and a glowing hearth, where we shall be together."

And Joyce echoed softly: "Together."

Corsham, November 14, 1901.—"I write to tell you that I am very, very pleased with your journal."—C. P.

POINT LACE WORK.

ALTHOUGH the imitation laces are both artistic and inexpensive nowadays, still a piece of real lace will often give a cachet to an otherwise ordinary garment; and anyone possessed of taste and perseverance may fabricate with very little cost really beautiful and lasting lace suitable for many purposes. "Point" lace means lace made in stitches,

No. 1.

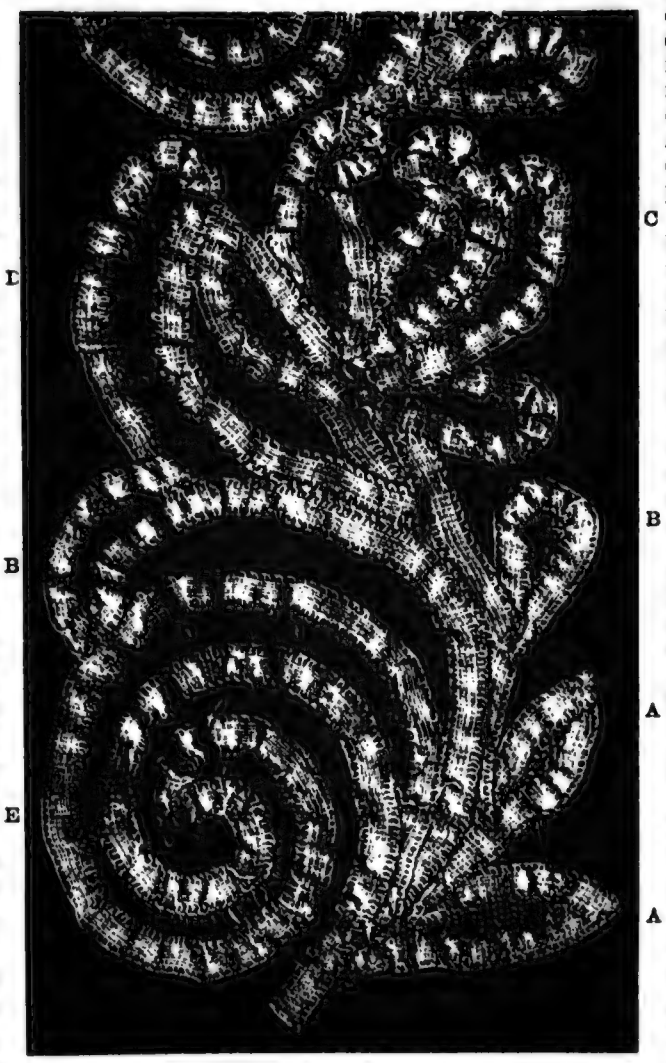
and in some of the old examples the braid is so narrow as to be hardly perceptible, and the needle stitches compose nearly all the work; but nowadays few people have sufficient time or patience to execute such stitchery. The materials required D for point lace are: (1) The pattern, traced preferably on blue or green linen or tracing cloth; (2) the braid; (3) Taylor's Mecklenberg linen lace thread. Fine needles for sewing on the braid, and a pair of sharp scissors are also required. The braids are of various qualities and widths, and can be had in white, old lace colour, and coffee shades; they are now machine-made, and the prices range from 8d. to 1s. 6d. or 1s. 9d. per dozen yards. The thread costs 2d. and 3d. a reel. These materials can be obtained at any good fancy-work shop; but Mrs. B Bidder, St. Ann's Passage, Manchester; and Messrs. Head, 191a, Sloane Street, London, S.W., supply both braids and thread in many shades, and probably patterns also. A good rule is to chose the thread for the stitches about the same fineness as that of which the braid is composed; for a first attempt, I have found a cream braid a trifle over ¼ inch wide and Taylor's No. 6 cream thread look well on a pattern 3 to 3½ inches wide; both are fairly coarse, and the lace made looks well on linen E gowns and matinées.

The work should not be dipped in tea or coffee to colour it, as is sometimes advised, for this shrinks the braid and spoils the flatness of the lace. If the desired colour cannot be obtained, the braid had better be dipped before the work is commenced.

Always secure sufficient braid for the amount of lace you desire to make, as it is often impossible to match the braids, after a short time, either in quality or colour. Having chosen your pattern, tack the braid firmly on to the design with white or pale-coloured cotton, keeping rather to the outer edges, round circles, or ovals. This causes the braid to lie in even puckers on the inner side. At corners lay the braid flat, hold it with the fingers of the left hand until it is tacked into its place. There is usually a right or glossy side to the braid, and, if so, care must be taken that it is not turned during the progress of the work. If a joining must be made, sew the ends together on the wrong side, and hide if possible under a curve or corner.

To finish off a thread either sew it invisibly at a place where the braid is double, or make one or two tiny button hole stitches on the edge of the braid and run a few small stitches down the centre before cutting off the thread on the wrong side behind the foundation. After the braid is tacked on, over-sew the inner edges of curves with No. 10 fine thread—one stitch in each little hole of the braid edge, draw up the fulness till the braid fits the curve, and fasten off firmly. Where two edges of braid come together connect them with straight over-sewn stitches—one in each small space.

The work is now ready for the "brides" or connecting links in the pattern. These are made in various ways—one, by putting a long stitch across from one side of the edge



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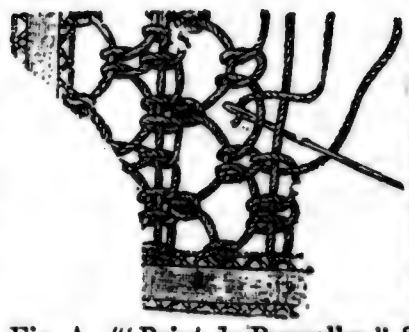


Fig. A. ("Point de Bruxelles" Stitch).

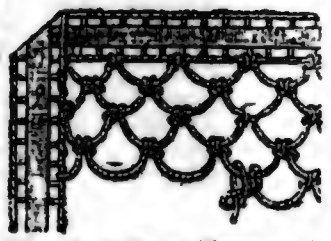


Fig. B. ("Point Turque").

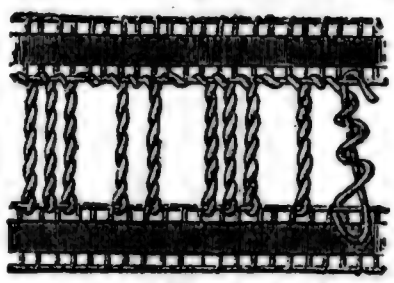


Fig. C. ("The Twisted Column").

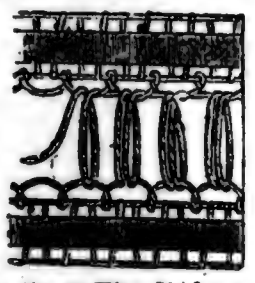


Fig. D. ("The d'Alençon Bars").

of the braid to the other and back, and then darning it under and over till the opposite side is reached, thus forming a bar in twisted stitch (see No. 1), in ordinary buttonhole over four or more threads, and "spiders" are also introduced. If a "picot" or little loop is desired in the darned bars, this is made by putting in a pin, making a loop the desired size, returning to the darning, and removing the pin when the bar is nearly finished. In a repeat pattern it is more effective to use a few stitches only, but in a large piece of work a variety of stitches look well.

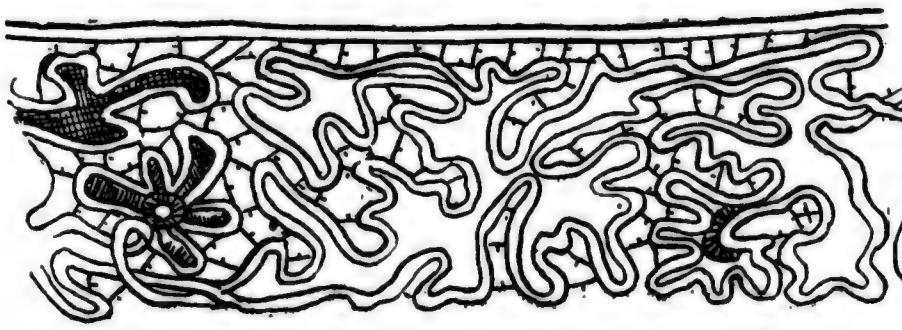
C The foundation of all lace stitches is the open buttonhole or "Point de Bruxelles," of which an illustration is given (see Fig. A) with many variations, such as "Point Turque" or double buttonhole stitch (see Fig. B), and triple buttonhole stitch. Other useful stitches are the "Twisted Column" (see Fig. C) and the "d'Alençon Bars" (see Fig. D).

"Point de Sorrento" is composed of alternate rows of 2 and 4 buttonhole stitches. Rows of close or slightly separated buttonhole stitches over a single thread make a satisfactory filling for large B spaces, and ordinary buttonhole stitch closely worked with small round spaces left at regular intervals, or in a regular design, are very effective. Darned bars (like the "brides" just described) connected by large buttonhole or twisted column stitches are also a satisfactory filling.

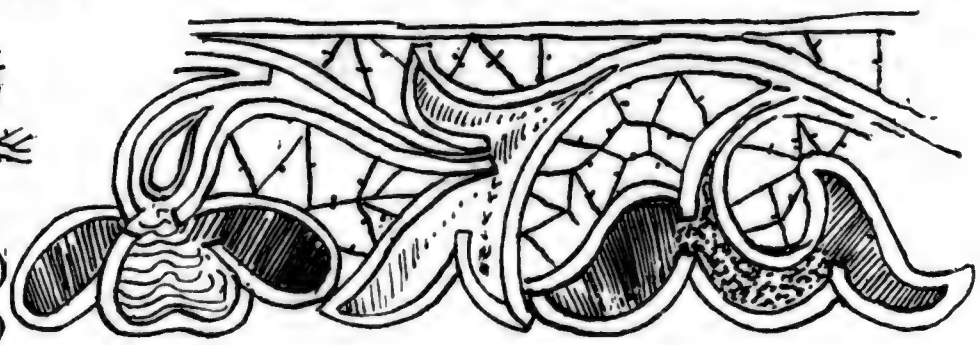
The first pattern illustrated is an insertion about 3½in. wide, with but little work, and most effective A (see No. 1); a picture of the finished lace is also given (see No. 2). This design repeats every seven inches, and the braid has to be cut. The braid used is a little over ½in. wide in old lace colour, with lace thread No. 10 for sewing together, and No. 6 for working stitches.

The leaves marked A in the second sketch are worked in close buttonhole stitch, the leaf B in A darned bars with twisted columns. The flower C is worked in buttonhole stitch with circles left: D, the large leaf, in double buttonhole stitch; and E, the scroll, in d'Alençon bars on to single buttonhole stitch.

The second design (No. 3) is taken from an old lace; it has bars with picots on them, and large



No. 3.



No. 4.

"I thought I must write to tell you how very pleased I am with the skirt pattern you sent me."—E H.

spaces for filling. There is a single row of braid at the head to finish off the design, which is too long to be reproduced here, so the end must be slightly altered to fit in with the commencement. The third design (No. 4) is also a lace, but can be made into an insertion by omitting the braid heading and upper brides. The brides would look well in twisted stitch, and some of the larger spaces should be filled with "Point Turque" (see stitch B). The lace should be ironed on a blanket before removing it from the design, and again when the whole piece is complete. On no account iron it on the right side, or without a cloth between the lace and the iron. Some designs are finished off by a very narrow braid with picots at the edge; others have fine linen cord sewed on after the lace is complete to accentuate the centres of flowers, &c. The centre of the large flower in No. 4 would look well thus. Very handsome laces can be made from black silk braid, with silk instead of the linen thread. A. B.

CHARMING DETAILS OF DRESS.

(See this Page.)

In the winter, when the days are long, it is easier to wear out our plainer and less handsome dresses in the afternoon. Daylight is gone or is fast waning, even at the earliest "calling" hour, and all artificial lights (except, perhaps, too powerful electric light) are less searching than pure and vivid daylight.

To lighten and improve a dark and too-plain dress for afternoon purposes there is nothing like a handsome, dressy collar or fichu, of which we illustrate a selection on this page. No. 4925 (top right corner) is a pointed wide pélerine (open up the back) of white Jap silk, edged with cream lace, and finished with two frills of the silk, each edged with lace. From the front and back points hang four long tassels of knotted white chenille. The collarette is finished with a collar band of the silk edged with lace, and fastening with hooks and worked loops at the back.

Below it (No. 4926) is a charming draped collar of tucked cream net, striped with cross bands of pure white lace and edged with a frill of the net, hemmed with net. The collar forms coquillé ends in front, formed entirely of the lace frill. The material is cut to the flat pattern.

On the central figure, No. 4924, is a very pretty collarette cut into deep crenulations. The fronts cross, and it is consequently a particularly useful model for a blouse or tea coat, of which the neck is open and the fronts cross. It is cheaply carried out in spotted net and 2-inch guipure insertion. The bodice it adorns in the illustration is a pretty tea coat of white Jap silk, the fronts crossed and gathered into a ribbon band belt, which holds the frill basque of lace-edged silk. The ends of the belt tie in front. The puff sleeve is mounted on a smaller lining of the silk, and is edged with a deep frill like the basque.

In the lower right corner (No. 4929) is sketched a wonderfully graceful collar, cut in deep points, and gathered on the shoulders. The fronts can cross or fall edge to edge. Any inexpensive transparent or semi-transparent material can be used—like net, silk muslin, Jap silk, edged with cheap insertion. The points are so deep that the insertion entirely covers them, and gives the effect of added points of lace.

Two dainty fichu arrangements are shown in the sketch on this page. One (No. 4927), in the lower left corner, is a graceful pélerine of lace, draped beneath a bow or paste brooch, two long ends falling down the bodice. The open neck is laced across with lines of black velvet ribbon held by paste buttons. Many women possess a lace scarf, which can be arranged in this way. It could be cut out of piece lace, the edges scalloped and worked, or finished with a chiffon ruche or narrow fringe. Above it (No. 4923) is sketched a gathered fichu of cream net, fastened with two little bows of black velvet, the free edge of the net forming a frill hemmed with lace.

The berthe (No. 4922) sketched in the top left corner is only fit for real evening dress or to edge a deep Victorian yoke. It would make dressy-looking the quietest black silk evening bodice. It is a thick ruche of net, on which are appliquéd large guipure medallions threaded with black velvet baby ribbon. Below is the deep frill of the net, appliquéd with lace designs at the scalloped edge.

A pretty sleeve (No. 4928) is sketched in the centre of the lowest row of models, fit for a girl's evening frock. It should be of Oriental satin, Jap silk, silk muslin, or any light material, as it should be very full, gathered to form a puff on a smaller lining. A frill of lace veils the elbow, always an awkward part in a young girl. The draped berthe, of the same material, passes over the sleeve like an epaulet.

Nos. 4922 to 4929. Charming Details of Dress.
For Description see this Page.

SMART WINTER MILLINERY.

(See page 19.)

No one can complain of the hat shapes this year. The tricornes—on the whole the most general and the smartest of hats—are admirably pretty and becoming; the extreme flatness of a few months ago has entirely disappeared, and there are fewer hats of the *outré* type to be seen. Felt—rough and smooth—is the chief material, though there are many fur hats about, wholly or partially of fur, and velvet hats are to be seen in plenty. Some of the prettiest shapes are to be found in the hairy beaver felts, which are not cheap, but which require very little trimming.

No. 4897 (page 19) shows a charming tricorne in white smooth felt of a soft elastic kind. It is the *soft* felt hats which are becoming, and which are much the dearest. At the very least 7s. 11d. has to be given for a soft felt, the cheap 3s. 11½d. hat being as hard and unyielding as a brickbat. No. 4897 has the crown strapped with folds of orange velvet, and the brim is bound by a rich velvet and gold thread *galon*. The plume is white.

No. 4895 is a neat hat of grey soft felt, the deep brim much higher on the left, where it is joined to represent two scalloped tabs closing with paste buttons. The hat has folds of white satin round the crown, and the quills stuck through the opening of the brim are shaded grey and white. This is a quiet but very pretty hat, which would be very useful to wear with tailor-made gowns of almost any colour—except beige and brown, which are impossible with grey, and which seem to call for each other or a deep red tone to look well. This hat would look very well in red to wear with a navy blue cloth costume piped and faced with red, or worn with a red kid belt and red silk tie.

No. 4893 shows a becoming shape for a felt hat. The broad brim develops towards the back, so that when it is turned up the two edges can be brooched together with a paste pin or button. It looks well in white felt, the brim bound with sapphire velvet ribbon, the same ribbon making a ruche round the crown mixed with crystal beads. The wings are pure white.

The two remaining hats are more of the "picture" type. No. 4896 is a dressy model, with broad brim and "beefeater" crown, carried out in black velvet. There is no trimming but the beautiful white ostrich feather, which is fastened in with a paste buckle. The hat could be of any colour to match the dress. It could be carried out in a special millinery cloth (very thin and light) of the same colour as the heavier cloth gown.

Cloth hats abound. For motoring and sport purposes we have the big staff cap, much like an officer's staff cap (very big, flat, round, and padded as to the crown), but, instead of merely having a big front peak, this hat has a brim all round of stitched cloth—like an elongated peak—and some models have an additional peak at the back, which is not only protective, but which offers great facilities for pinning the hat firmly to the back coils of hair.

No. 4894 is a pretty hat of the cavalier type which to look well ought to be in a soft thin felt—that is a *dear* felt. Such hats generally have a profusion of ostrich plumes, but the trimming of No. 4894 is decidedly original. Ruches of ribbon of the felt colour surround the crown, drape back the front brim (much narrower here), and simulate the feathers of two quills stuck through the front brace.

Ermine is a favourite fur for winter hats, and brims of sable toques are sometimes faced with ermine. Felt hats with wide brims have that brim lined with fur. The wide brim must *turn up* (in the style of No. 4895), as one does not see the picture brim (like Nos. 4894 or 4896) faced with fur. Beaver makes a very good brim lining for putty or beaver felt, and ermine looks well with white felt crown. It cheapens fur hats to have them partially in good felt, and it makes them much lighter for the head. Lightness is a matter of consideration for other reasons than the avoidance of headache. Pads are little used now by the best people, and a heavy hat crushes cruelly the most carefully-curled or waved front hair, a contingency which the hard pad was able to resist.

The hair now is puffed by means of combs artfully placed to make the hair stand up prettily. The hard ugly pad looks inconceivably vulgar now unless its dimensions be very moderate, and its quality light and elastic. It is no longer good form to have the hair too much extended—making the head look twice the size it ought to be. Few people have a small dainty head, so why increase the size of what is often too "lumpy" already for the proportions of the rest of the person?

"Are You Troubled with Cockroaches?" If so, use the infallible remedy, Union Paste. Recommended by the Press. In tins, 4s., 2s., and 1s. (postage 3d. extra). At all Drug Stores, &c. Manufacturers, Howarth and Fair, Crookesmoor, Sheffield. Wholesale Newbery, Charterhouse Square, London.—(Advt.)

January 20.—"Of all the ladies' papers that are published 'Myra' is undoubtedly the very best."—M. H.

WITH the New Year most of us make good resolutions, and alas!—such is human frailty — generally break them. Still, the desire to do better is a sign that we are not sunk in an unregenerate slumber which no still small voice of conscience can ever penetrate, and which will effectually prevent our ever making the smallest progress—social, moral, or mental.

It is not a bad plan to review our mistakes of the past year, and to resolve to try and amend such as it is possible to improve. Some lie beyond the bounds of human effort, but with others the causes are within us—ready for repetition or for obliteration. It is not easy to say whether we spoil Fate or Fate spoils us. Some of us have an innate conviction that the former is the case, others have an uneasy feeling that we alone are to blame; but, be what it may, resolve, if possible, to do your best, and not to allow yourselves to drift idly down the stream of time, but, pulling your oars into mid-stream, endeavour to steer your little bark through depths and shallows, weeds and currents, in a straight course to the haven where you would be. And so—a happy New Year to you!

FREE REGISTER.

(All notices for re-insertion must enclose the current Coupon with the Register Number written on it. No notice will be taken of communications not complying with this condition.)

No. 343.—Wanted, a good, cheap dressmaker in W.C. district.

No. 344.—Wanted, fine or plain needlework, crewel, canvas, or ribbon work, crochet or knitting. Orders earnestly solicited.

No. 345.—Coat and mantle maker. At ladies' houses for 2s. 6d. day. Renovations. (Penge.)

No. 346.—Dressmaking at home or ladies' houses. (Fulham.)

No. 347.—Good dressmaker, cutter, fitter. Clever at alterations, renovations. At home or ladies' houses. (Finsbury Park.)

No. 222.—Elementary schoolmistress. Now an invalid. Coaches and gives lessons by correspondence. Clever teacher, and well recommended.

No. 268.—Boys' American blouse and knickers from 5s. 6d. Strong material. Also shirts for boys. Flannel, 3s. 6d.; men's 5s. 6d. Well made.

No. 293.—Dressmaker, well-established (near Westbourne Grove), wants working partner with good knowledge of skirts.

No. 312.—High-class dressmaker. West End experience. First-class fitter. Good taste. Ladies' materials made up in latest style from 18s. to 25s. References.

No. 315.—Wants dressmaking at ladies' houses in London; 12s. weekly and railway fare. Sleep out. Blouses, skirts, renovations, mending. References to customers.

No. 325.—Will take skirt work from dressmakers. Dresses for hospital nurses, servants, children. Print dresses from 6s. 6d. Merino, alpaca, piqué, &c., from 17s. 6d. Postage 6d. extra. Cash with order.

No. 326.—Experienced upholstress. Terms 3s. 6d. a day and fare. Highly recommended.

No. 331.—Wanted post at Court dressmaker's or tailor's. Knowledge of book-keeping. Can attend to correspondence. Clever saleswoman. Wants millinery training. Salary essential. Two years' reference in West End.

No. 334.—Renovations and repairs. Underwear, hand or machine-made. Smart blouses, &c. Ladies' own materials. Moderate charges. References. Experienced worker.

No. 335.—Paying guests received. Excellent cuisine. Well furnished. Comfortable house. Close stations, trams, theatre, library, &c. From 25s. (S. Croydon.)

ANSWERS TO CORRESPONDENTS.

NOTE.—Every Correspondent will be replied to in these columns, except those whose affairs cannot wait, or who desire certain private information; such will be answered by post, provided twelve half-penny stamps and stamped addressed envelope be enclosed. No notice whatsoever will be taken of any letter not complying with these conditions. All letters must be addressed to "Miss W. Jones." Correspondents are especially requested to observe this, as otherwise delay inevitably occurs.

BLOUSES AND CHILDREN'S CLOTHES (Doreen).—If you will send me a brief notice and the coupon

No. 4930. A MORNING SHIRT.

For Description see Pages 31 *to* 40.

Price of Paper Pattern, 6½*d., post free, of* MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

I will put you on my Register. I hope one of the dressmakers whose names I gave you suited?

PHRENOLOGY, PALMISTRY, &c. (L. H.).—Advertisement and recommendations are the only methods of getting known. You might say you would visit houses and give lectures on phrenology, or you could hire a room and do so, and then offer to "read bumps" at so much per head. Such plans often take better in country districts than in the town. You should go to a free library and read all the notices of bazaars, &c., in the papers of different districts, and then offer your services, either for a fixed sum, or for a commission, as you prefer. I am putting you on my Register, though I fear MYRA is hardly the medium for this sort of thing.

VISITING HAIRDRESSER, CHIROPODIST, &c. (E. C.).—I am so glad you found my advice "very helpful," and thank you for your grateful letter. I am putting you on my Register. Any clients you may have I should ask to recommend you to their friends. I think many people might be glad to know of you. Get a list of nursing homes, boarding houses, &c., in your vicinity, and send neatly-printed cards or circulars round. If dropped in the letter-box they are often read, and a personal call does good sometimes. I think many casual visitors to London would avail themselves of your services in their own rooms.

WANTED TO HEAR OF A GOOD COAT MAKER AND A DRESSMAKER CLEVER AT SKIRTS (C. L. A.).—I sent you some addresses, and I should be glad to know if you were able to employ any of my correspondents. I am also putting a notice for you in my Register. Such makers are, I fear, not easily found in town.

CLEVER DRESSMAKERS WANTED (A. H.).—I hope one of the many whose names I sent suited you. I should be much obliged if you would let me know.

CHARGES FOR SMOCKING (E. M. H.).—You can only charge according to the time the work takes. It is the fairest way, and the simplest.

POST WANTED BY SCIENTIFIC DRESSMAKER (L. S.).—As you are so young, that was the probable reason you did not succeed. Time mends that deficiency only too rapidly, alas! The wages of improvers, fitters, &c., differ, but in the North the pay is usually higher than in London—according to statistics. The figures I gave you are a fair average. I should certainly consult the City and Guilds Institute. Let me know if I can help you further.

GOOD DRESSMAKERS WANTED (H. M. D.).—I hope some of the various dressmakers whose names I gave you suited. Would you kindly let me know?

FASHION DRAWING (H. R.).—I remember you well, and am interested to hear from you again. Your experience was most unfortunate, but do not despair. There are many better posts of the kind to be had, and I hope you will follow the advice I gave you. I am inserting your notice.

POST WANTED AS SALESWOMAN (F. A.).—I am so sorry that the post of which I sent you particulars was filled. I will remember you, however, and if I hear of anything send it to you. You are not in my debt at all. Please do not mention such a thing. I can only hope the New Year will bring you better fortune; I am sure you deserve it.

DRESSMAKER RECOMMENDED (C. L. A.).—I am so glad to hear that the dressmaker I recommended gave you such entire satisfaction. Thank you for letting me know. It is of great assistance to me. Did you employ the coat hand of whom I told you?

DRESSMAKING BY THE DAY (J. D.).—I sympathise with you most sincerely in your great loss. I will certainly remember your wish to work by the week at ladies' houses in London. The country is truly dull in winter.

RENOVATIONS, &c. (H. W.).—I am doing as you wish.

PLAIN OR FINE NEEDLEWORK, &c. (E. E. J. A.).—I will gladly help you when opportunity offers itself. If you care to have a private reply I can tell you of a society which might be of use. The Ladies' Work Society, 31, Sloane Street, might be of use to you.

DRESSMAKER (Nanette).—Your card and coupon received. I have sent you several ladies, and have heard from one that she is very pleased with your work.

GOOD CHEAP DRESSMAKER WANTED IN W.C. DISTRICT (G. A. M.).—I hope the addresses I sent were of use. Perhaps you would kindly let me know, as my correspondents' opinions are of great assistance to me in such matters.

Beckenham, Kent.—"I have been a subscriber for seventeen years and think that your fashions are the best."—K. N.

They are also sold in assorted packets of fifteen, at 1s. 6d., post free.

The Handbooks are published at ONE PENNY EACH (1½d. post free).

An Important Series of HANDBOOKS, plentifully illustrated, dealing with all kinds of PLAIN AND FANCY NEEDLEWORK, for Amateur or Professional workers.

No. 1, SEQUIN AND JEWEL EMBROIDERY.—This handsome handbook contains over 20 Illustrations and full descriptions for making this new and beautiful style of Art Needlework. The most expensive Sequin trimming can be made at very small cost.

No. 2, WOOL CROCHET WORK (Part I.).—Contains 45 Illustrations. Full descriptions for making more than 20 useful articles for Ladies', Children's, and Gentlemen's wear. The descriptions are carefully prepared, and are thoroughly reliable.

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No. 6, COTTON KNITTING.—29 Illustrations. How to knit Shamrock, Palm Leaf, Cockle Shell, Seed Point and Diamond, Maltese, Cingalese, and Heart Lace, Greek Insertion, Pomegranate Border, &c. Also complete designs for Lace Collars, D'Oyleys, &c.

No. 7, ORIENTAL EMBROIDERIES.—This handbook has been prepared by an expert, and contains very beautiful and original designs in Egyptian, Algerian, Bulgarian, and Hungarian Embroidery. 59 Illustrations.

No. 8, STOCKING KNITTING (Part I.).—22 Illustrations. Is an exceedingly practical and instructive pamphlet showing how to knit the different styles of toe and heel, ladies' stockings, gentlemen's socks, and children's night socks.

No. 9, MACRAME LACE.—Contains 27 Illustrations of this most ancient of crafts. Many novel and pleasing designs are given, and the working is carefully described and clearly illustrated.

No. 10, COTTON CROCHET.—An excellent guide to the making of Lace D'Oyleys, Borders, Edgings, and Greek Insertion. 21 Illustrated Designs.

No. 11, NETTING.—20 Illustrations. How to make Fishing and Tennis Nets, Hammocks, Shopping Bags, D'Oyleys, Purses, &c.

No. 12, CANVAS WORK.—Illustrated by 32 engravings. Contains many beautiful designs that can be applied to a variety of purposes.

No. 13, STOCKING KNITTING (Part II.).—Deals exhaustively with gentlemen's cycling stockings with ornamental tops, ladies' decorated stockings, clox, openwork fronts, &c. 12 Illustrations.

No. 14, SIMPLE EMBROIDERIES.—Contains 29 Illustrations of simple but effective embroideries worked on such ordinary and easily-obtained materials as cretonne, huckaback, glass cloth, &c.

No. 15, WOOL CROCHET WORK (Part II.).—14 Illustrations. Very pretty designs for working Shawls, Sofa Rugs, Ladies' Vests, Tam-o'-Shanters, Infants' Jackets and Shoes.

No. 16, FILET GUIPURE LACE.—Contains some very beautiful designs. The working is simply described, and the merest novice could not fail to understand the very careful designs and sketches (27 in number) which accompany the letterpress.

No. 17, CROCHET LACE.—20 Illustrations of Link Pattern, Maltese, Diamond, Fan and Braid Lace. The descriptions are carefully written, and some very handsome designs are given.

No. 18, LACE BRAID WORK.—Illustrated by 32 engravings. Describes the working of Picotina, Honiton Lace, Pompadour, and other Embroideries suitable for Tea and Sideboard Cloths, Duchesse Table Covers, Sachets.

No. 19, WOOL KNITTING.—How to knit Babies' Boots, Gaiters, Socks, and Bonnets, Shawls, Underskirts, &c. 20 Illustrations.

No. 20, RIBBON and OTHER EMBROIDERIES.—Contains a variety of designs for Tea-cloths, Table Centres, Tea Cosies, Nightdress Cosies, Cushion Covers, &c. 27 Illustrations.

No. 21, SMOCKING (Part II.).—Illustrated by 29 engravings. Contains some very pretty, effective, and useful designs for all classes of material.

No. 22, DRESSMAKING (Part I.—The Bodice).—Treats of the Choice of Materials, Self-Measurement: Cutting, Fitting, Pressing and Boning Bodices. Illustrated by nearly 30 diagrams.

No. 23, EMBROIDERY STITCHES.—This handbook tells the worker what materials will look best, and what stitches are most suitable. It contains 103 illustrations, which are so clear that the merest tyro cannot fail to understand them.

No. 24, DRAWN WORK (Part II.).—Contains 40 Illustrations of Faggot Stitch, Herring Bone, Clusters, Fringes, Wheels, Point de Reprise, &c., &c.

No. 25, STOCKING KNITTING (Part III.).—Contains many pretty fancy Stockings and Socks for Ladies and Children; also Socks for our Soldiers, and for charitable purposes.

No. 26, WOOLLEN COMFORTS FOR SOLDIERS AND SAILORS (well shaped, quickly made); Balaklava Helmets, Cholera Belts, Tam-o'-Shanters, Socks, Guernseys, Cardigan Jackets, &c.

No. 27, WOOL CROCHET WORK (Part III.).—A very interesting number for home use. It contains illustrated directions for making Doll's Petticoats, Combinations, Drawers, Stockings, Cape, Hat, Shoes and Outdoor Costume, Petticoat for a Girl, Ladies' Slippers, Knickers, Shawls, Knee Cap, Gentleman's Waistcoat, &c., &c. 13 illustrations.

No. 28, SMOCKING (Part III.).—Contains an entirely new set of designs for the Ornamentation of Dresses, Blouses, and Children's Frocks, Pinafores, and Cloaks. Is illustrated by 30 engravings.

No. 29, KNITTED WOOLLEN GARMENTS FOR INFANTS. This work is entirely devoted to Children's Knitted Woollen Clothing. Every design has been carefully worked out from the actual garments, and is fully described and illustrated. The contents comprise Infant's Vest, Jacket, Hood, Boots, Vest with Sleeve, and Overall. 13 illustrations.

No. 30, PILLOW LACE FOR BEGINNERS.—21 Illustrations, all fully described. This work deals chiefly with Buckinghamshire or Torchon, a very pretty and simple lace.

Of all Newsagents and Bookstalls.

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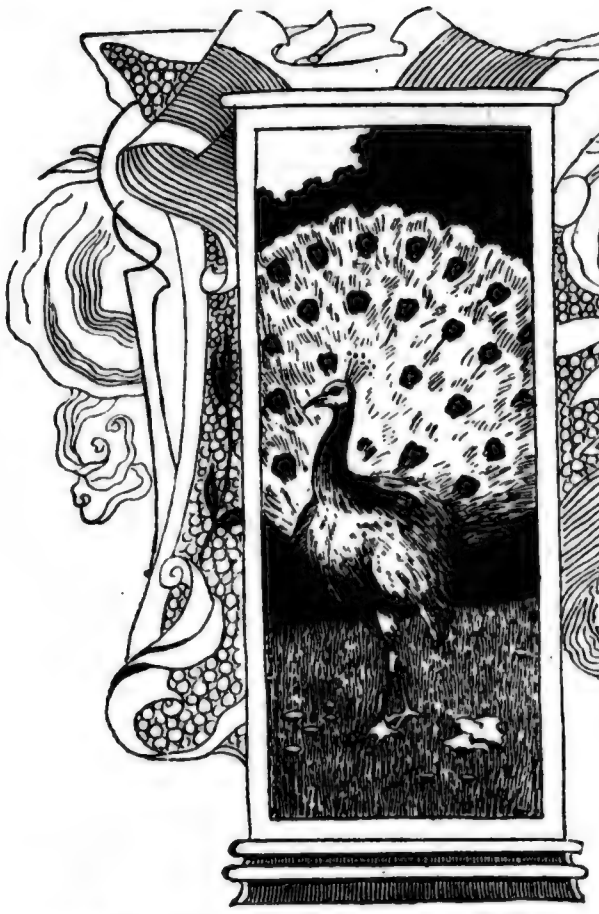

Home Decoration.

THE CARE OF THE HOME.

AT the beginning of the New Year, even the most self-satisfied of us are apt to look back and try and note where we have most fallen short of our duties, determining that through the year which is just starting we will pay special attention to this shortcoming.

I cannot help thinking that the resolve which would be most appropriate to the majority of Englishwomen is to keep a keener personal supervision over the care of their houses. It is true that good servants may be trusted to look after things for one, but the average middle-class woman cannot always rely on having good servants, and even these become indifferent if they find that thorough work is not appreciated, and that carelessness goes unnoticed.

In this respect the modern woman falls short of her ancestresses, who, perhaps, overdid their care, and were apt to be fidgetty over house matters; still, the beautiful condition in which furniture and other heirlooms were handed down justifies their conduct. I am afraid that very few women nowadays preserve the same order, and pay the same attention to detail in their houses, yet such care makes all the difference both in the appearance of the house, and in the length of time things will last.

A watchful eye in the first place should be kept on carpets. These naturally do not possess the wearing qualities they had in our grandmother's time when their original cost was perhaps four times as great as it is now, but still, a careful housewife will get years more wear out of a carpet than one whose attention is hardly ever turned to matters concerning her home. As soon as the first hint of wear appears in a new carpet it should be turned round, so that the tread will come in a different spot. For this reason it is a mistake to have a carpet fitted into a bow window or fireplace recess; it should fit the "body" of the room only, and rugs should carpet the recess.

A stair carpet, too, should be well looked after. In the first place each step should be provided with a felt pad, then a yard more carpet than is actually wanted should be provided, so that it can be continually shifted; in this way the dreaded threadbare line along each stair may be kept at bay for a number of years.

Upholstered chairs should be thoroughly brushed every week, and the coverings will then last fresh for a long time. All furniture should have a weekly polishing, which keeps it always in good condition, and it will then improve in appearance rather than deteriorate as neglected furniture does.

For carved table legs, clock cases, trays, &c., nothing is better than a mixture of equal parts of linseed oil, turpentine, and vinegar to half a part of methylated spirit, and as very little is used at a time a winebottleful once mixed will last for months. Such little matters as providing the dinner-table and sideboard with felt under the cloths often escape attention, the result being that the polish of the furniture is spoilt, and it is an expensive matter to get it right again.

Mattresses and pillows should be inspected, too, at regular intervals, and if any little ties are missing from the former they should be replaced at once, otherwise the stuffing slips out of place, and the mattress becomes lumpy and uneven, and has eventually to be sent to the upholsterer's, all for want of a few minutes' attention at the right time. All pillows should have a calico slip to prevent the striped tick showing through the pillow case—an ugly effect which is often seen—and if a feather pillow becomes hard the stuffing should be taken out, dried, and thoroughly pulled apart before it is replaced. The feathers becoming slightly damp cause the hard feeling, and after they have been so treated it will often be found that the contents of two pillows will fill three.

Another department deserving our care and attention is the linen cupboard. I think in a small establishment she is a wise woman who keeps this entirely in her own hands, giving out the linen for the week, and checking and putting away that which comes home from the laundry. By this means much annoyance is avoided—the discovery, when too late to remedy matters, that your best set of table-napkins is ruined by the substitution of an inferior odd one, or that a good tablecloth has been spoilt by neglecting to darn a small hole. Also the housemistress can see that each of the things in use get its fair share of work, by putting the newly-returned ones at the bottom of each pile. Servants will go on using a limited number of things time after time, wearing out part of a set while the rest is still new. Our foremothers always maintained a good linen press by adding to it yearly, in good times and bad; this is an admirable plan, and should be carried out, even on ever so small a scale. So one avoids the paralysing discovery, otherwise made about ten years after setting up housekeeping, that everything is wearing out together, and a substantial sum of money wanted to re-stock the cupboard. Keeping things up and taking care of what we have are the secrets of maintaining a well-ordered home, and can be observed by the owner of even the smallest income.

T. LESLIE.

THE majority of English people prefer the furniture produced in this country in the eighteenth century, and a mural decoration of prints lends itself to it admirably.

"A really reliable pattern like yours are is half the battle in making things."

By LETITIA HOPE.

SOME CAKES AND BISCUITS FOR THE NEW YEAR.

MOST people start the New Year with good resolutions. Whether any, or all, are carried out is not a matter for me to discuss; but for those readers who are bent on reforms in the household, and especially in the kitchen, I propose to give to-day some directions and hints, and a few recipes for cake and biscuit making at home, so that better value may be had for money expended than is possible if all these have to be bought. Many people think cakes from a baker or confectioner are quite as good and quite as economical as those made at home. Here I venture to differ, because one cannot expect the time and trouble expended to be presented freely to purchasers, nor can one expect the baker, however philanthropically inclined, to buy and sell his ingredients at one and the same price. He has his living to make, and must reckon a fair and reasonable profit in his charges for the finished articles. It will thus be seen that where economy is necessary, economy can be very considerably assisted in this matter of cake-making at home.

Roughly speaking, the ingredients used are flour, butter (or margarine), sugar, fruit, milk, eggs, almonds and garnishings, and flavourings —with also a seasoning of salt or a squeeze of lemon juice.

We require basins in which to mix our ingredients, wooden spoons for beating them, a knife, a sieve for sifting flour, a cup in which to test eggs, a baking-board, &c.

The Oven.

For biscuits the oven must be very hot indeed. Sufficiently hot for a piece of paper placed in it to turn dark brown in 1 to 1½ minutes.

For sponge cakes, or sandwich cakes, the paper should in 3 minutes turn pale lemon colour.

For large cakes it should in 2 minutes be brown (not dark brown).

So much for the preparations for cake making. The gathering together of ingredients and utensils, and the proper heating of the oven are the first steps in the ladder, and the next consideration is how to mix and prepare the ingredients.

Currants and sultanas must be rubbed in flour to clean them, and if a spoonful of flour be put on a sieve, and the fruit rubbed into it with a wooden spoon, the soiled flour will drop through, and it is then very easy to pick out the stalks, and put the clean fruit on a dish till it is wanted.

Raisins must be stoned and chopped, and candied fruits also chopped.

Almonds require blanching and skinning, and if they are thrown into a basin or cupful of boiling water, the skins are very easily removed, and the blanched kernels may be chopped finely. Pistachio nuts require similar treatment.

Eggs must always be tested by being broken singly into a cup before being put into a basin for beating. Neglect in this respect is foolish, as one stale egg will spoil a whole batch of cakes.

When baking powder is used it must be well rubbed into the dry flour.

Butter, if to be rubbed in, must be lightly rubbed, between the tips of the fingers, until it is thoroughly incorporated with the flour, and the whole resembles a mass of finest possible bread crumbs.

When butter is "creamed" in the old-fashioned way, the hand alone is used; but nowadays it is more usual to mix the butter and sifted sugar together with a wooden spoon till they are a smooth cream, and this is undoubtedly quicker, and quite as satisfactory a method.

Cake-tins must be greased, and sprinkled with castor sugar. A very little butter, or margarine, or suet, melted down in a jar and applied with a brush, will do this quite well.

Cakes baked on an oven-sheet (tea-cakes, buns, &c.) do not require paper under them, but bake nicely if the oven-sheet is well floured.

If the oven gets too hot, and cakes seem in danger of burning, a basin or shallow tin of cold water placed on the shelf above or below them will prevent further mischief.

For very large cakes let the oven be very hot until the mixture has risen, then gradually lower the heat, and allow plenty of time for cooking—3 to 6 hours, even, for very large cakes with a great deal of fruit.

The order, roughly, of mixing is this:—First the butter and sugar are creamed, then the beaten eggs (and milk, if any is used) are well beaten in, then the fruit lightly mixed in, and lastly the flour (very gradually and gently added); baking powder and salt being with the flour.

If flavourings other than those of the fruit are used, they should be added with the eggs.

SOME RECIPES.

A Rich New Year's Cake.

Mix to a cream ¾lb butter (or margarine), and 1lb moist sugar, and ¼lb treacle. Then add 6 eggs, one at a time, and beat each one well in. Then 1 gill of new milk (warmed), and beat well again. Mix separately 2lb currants, 1lb shred candied peel, 2oz sweet almonds (in slices), and 1lb flour. Stir these in very carefully, as if there is too much stirring after these are added the cake will be sad. Bake in a slow oven 5 hours, and if at the end of that time the cake seems "wet" still (after a skewer has been put in it should come out dry if the cake is done) open the oven door slightly, and let it have another hour to "soak." It should then be very well baked.

For almond icing: ¼lb ground almonds and 1lb icing sugar, flavoured with orange-flower water, and mixed to a paste with whites of eggs, stiffly whipped; the number to be decided as the mixing goes on. Start with two, and if the paste is too stiff add another, and so on.

Place this in a layer in the centre of the cake (after it has cooled), or on the top, either will do, and finish with sugar icing (1lb sugar mixed with 3 or 4 whites of eggs), and put on either with a wetted knife or through a forcing bag. This cake is rich enough for a christening or a party-cake.

A Plain Cake Without Eggs.

Flour 1lb, ¼lb margarine, ¼lb sugar, ¼lb sultanas, 2oz candied peel, a teaspoonful mixed spice, ½ pint milk. Dissolve a teaspoonful of carbonate of soda in 2 tablespoonsful of the milk, add the rest, and mix the whole of the ingredients together. Bake 2 hours (or more).

The same recipe may be used with the addition of a little more fruit, and ¼lb more butter, and eggs instead of milk, and a nice medium rich cake will be the result.

Oatmeal Gingerbread.

Oatmeal 1½lb, ¼lb flour, ¼lb butter, 2lb treacle, 1 teaspoonful carbonate of soda, ½ gill milk. Ginger to taste. Warm the treacle and butter together, add the oatmeal, and let these stand overnight. Next morning add the flour, in which the ginger has been mixed. Then dissolve the carbonate of soda in the milk, and add these, and bake very slowly in shallow tins. Fill the tins only half full.

Queen Cakes.

Butter 3oz, 4oz castor sugar, 2oz currants, 2oz candied peel, 2 eggs, ½ gill warm milk, 6oz flour, and 1 teaspoonful baking powder. Cream the butter and sugar, add the fruit and flour, &c., beat up the eggs, and add to the milk. Add these to the dry ingredients, mix lightly, and bake in fancy tins, dusted with sugar, for 15 to 20 minutes. A nice variation is to use glacé cherries (chopped) and chopped almonds instead of the currants and candied peel.

BISCUITS.

Crisp Biscuits.

Flour 1lb, 3oz butter (or margarine), 1oz loaf sugar, and a little salt; rub the butter into the flour, add the salt and sugar, mix to a stiff paste with a little warm milk. Roll out as thinly as possible, cut into rounds with a cutter (or with the top of a dredger), lay them on a well floured oven sheet, prick them all over, and bake them crisp. Watch them, and as soon as they are slightly coloured, try one. It is impossible to give the exact time for cooking these.

Cheese Biscuits.

Flour 4oz, 2oz butter, 4oz grated cheese, a little mustard, pepper, and salt. Cream the butter, add the dry ingredients, and mix with 1 yolk of egg. Roll thin, cut out, and bake.

Great Grandmother's Biscuits (very rich).

Flour 1lb, 1lb butter, 1lb sifted sugar, ¼lb almonds, ¼lb currants, ¼lb candied peel, 2 eggs. Cream the butter and sugar, add the dry ingredients, mix with the eggs to a very stiff paste. Drop, in teaspoonfuls, on a baking tin, and bake till a light lemon colour. Take from the tin, and place on a sieve to crisp. They must not crisp in the oven or they will break to pieces when lifted from the tin.

All these cakes and biscuits have been well tested, and I am sure will be liked by those readers who try to make them. That they will succeed I feel sure.

I have many other recipes, and will be very pleased to give them in correspondence. Meantime let me wish my readers a very Happy New Year.

Letitia Hope.

For Answers to Correspondents see page 45.

Cookery Recipes and Household Hints
PRIZE COMPETITION

To provide our readers with interesting and original recipes for Cooking and Hints for the Household, we are offering:

FOUR PRIZES, 2s. 6d. each, for the Four Best Cooking Recipes, and FOUR PRIZES, 2s. 6d. each, for the Four Best Household Hints.

Competitors must send in their Recipes and Hints on or before January 15, addressed to "Mrs. Hope, Myra's Journal" Office, 10 and 11, Fetter Lane. E.C.

One or both the coupons below must be sent in with the Recipes or Hints.

Competitors must write their Cookery Recipes and Household Hints on *separate sheets*, and put their name and address on each. The sheets can then be pinned together with each coupon.

COOKING RECIPES.
JANUARY, 1905.

HOUSEHOLD HINTS.
JANUARY, 1905.

The Result of the Competition will be published in the March number.

"I have taken your journal for seven years, and find it very useful".—L. Bradbury, 38, Gladstone Avenue, W G. N.

HEALTH AND PERSONAL ATTENTION

(See MYRA'S ANSWERS IN "MYRA'S JOURNAL").

EXTRACT FROM

POSTAL TOILET LIST.

[New and greatly enlarged edition, with chapters on the care of the hair and complexion, &c., and many new preparations, will be sent by return of post, on receipt of stamped address.]

PHILIP H. MASON,

Pharmaceutical Chemist, 25, BANK PLAIN, NORWICH.

IMPORTANT NOTICE.—All Articles in this List admit of Postal Transit, and will be delivered free per post at the prices marked, secure from observation, and carefully packed on receipt of P.O.

Agents for New Zealand: Messrs. Walker, 125, Colombo St., Christchurch. From these Agents any of the Toilet Preparations may be obtained.

COLD CREAM OF WOOL FAT AND CUCUMBERS (NUTHALL'S).—Strongly recommended for general use, both on account of its healing qualities and of its freedom from irritating properties. Wool fat is essentially the natural fat of the Skin, and upon its presence depends the Skin's healthy condition. When absent or deficient, the skin loses its elasticity, becomes dry, and apt to chap and crack. The above Cold Cream will be found to remedy and prevent all these unpleasantnesses, and its continued use will render the skin distinctly softer, more elastic, and of a healthier colour. It is emollient and healing, and will counteract the ill-effects of hard water and of over-exposure to cold, wind, or sun. Its constant use is invaluable for preventing and removing wrinkles and crowsfeet. 3s. 6d.

EXTRACT OF SEA WRACK (FUCUS VESICULOSUS). — The new remedy for obesity. This preparation has met with a wonderful demand. Its effects in some cases seem magical. It is perfectly safe for the most delicate constitutions. Price 3s. per case.

EXTRACT OF SEA WRACK PILLS.—Are prepared for those who prefer it in this form—each pill containing one dose of the extract at the same price. 2s. 9d. per case

THE GARRISON HAIR DYE.—An absolutely harmless hair dye in one solution. Easy in application, rapid, cleanly, and almost infallibly certain in effect. This is the Hair Dye *par excellence* for those who prefer a dye in one solution. Black or Brown, 3s. 6d. per case.

NORVICIA CREAM AND HERBAL POWDER.—A perfect skin food. Price of case of the two preparations, 3s. 6d. By the combined use of these novel and most successful preparations the beauty of the complexion can be indefinitely conserved, and all blemishes, spots, roughness, and tan effectively removed. They afford perfect media for thoroughly massaging the skin, assisting to a remarkable extent the removal of the worn out and the building up of new tissue, whilst the muscles, upon which the appearance of plumpness depends, are greatly strengthened and developed. The cream nourishes the inner cuticle and subjacent tissue, and the albumen of the powder exercises a like effect upon the outer cuticle.

EMULSINE OF CUCUMBERS.—Dr. Anna Kingsford's Formula, Thin, 3s. 6d. and 10s. 6d.; Thick, 3s. 6d. and 10s. 6d. These Emulsines resemble the Crême Froide in their general properties, but are prepared for those who prefer an emulsion to a cream. The thick Emulsine is especially intended for the prevention of wrinkles, and is also highly recommended for winter use, while the thin Emulsine is adapted for whitening the complexion, and for summer use.

"Against the crowsfeet use Mason's Thick Emulsine. With respect to wrinkles, I have said again and again that nothing removes them so satisfactorily as the thick Emulsine. For flushing of the face and dryness of the skin use Mason's Thin Emulsine of Cucumbers. 'Cool as a cucumber' is, as you know, a comparison that has become a proverb, and with good reason. Mr. Mason has prepared two excellent emulsions of cucumber, thick and thin, which I have not seen equalled. To these he has now added a Crême Froide aux Concombres. As the responsibility for these formulas rests, in a large measure, with myself, you may feel sure I should not recommend them unless I had complete confidence in their excellence."—Anna Kingsford, M.D.

JABORANDI HAIR TONIC.—Prepared from selected South American Jaborandi Leaves, containing the newly-discovered alkaloid Pilocarpine. Highly recommended by medical authority as a hitherto unapproachable stimulant to rapid growth of hair. Used not only to prevent the hair falling, but to stop advance of greyness and induce vigorous secretion of the natural colouring pigment. 3s. 6d., 10s. 6d.

PETROLATE OF SULPHUR.—For promoting the growth of the Hair, and for preventing greyness. A new compound, which not only promotes the growth of the Hair, but also largely increases the formation of its colouring pigment. Its use has the effect of nourishing the Hair and increasing its growth, and also of improving its colour, preventing the increase of greyness, and removing that already existing. Price 2s. 6d.

The effect of this, used in combination with the Jaborandi Tonic, has recently been found *most remarkably successful*. A lady writes, "To arrest the greyness I applied the Petrolate of Sulphur regularly every night, rubbing it well into roots of hair, while in the morning I applied the Jaborandi Hair Tonic with a soft tooth-brush. I am most pleased to tell you that after one month of this treatment, all the greyness has gone, completely."

BLOOM OF STEPHANOTIS.—An exquisite creamy white skin and complexion powder. It imparts a beautiful natural whiteness and youthful softness and delicacy to the skin. The painful "flushing" of the face, brownness of the neck and arms, undue redness of the face and hands, are obviated by one application. For personal appearance at Court, the Ball, or Concert it is indispensable: it represses the unpleasantness of sensible perspiration and its disagreeable accompaniments. Travellers and residents in warm climates will find it invaluable. It so entirely prevents the discolouring action of the sun on the skin that freckles are almost unknown to those who use it. In polished apple wood case, with toilet puff, 3s. 6d.

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"Better try Mason's Sulphur Soap and soft water."—Anna Kingsford, M.D.

TOILET SACHETS.—These charming novelties form an important adjunct to the Toilet, and are invaluable for improving and preserving the complexion. The Sachets are prepared from certain flowers and seeds, which possess a tonic, preservative, and softening effect upon the skin. By their constant use, the freshness of the skin natural to youth can be preserved to a mature age, the fineness of its texture improved, and the formation of wrinkles and freckles prevented. Where the complexion is already impaired, their use will bring about a marked improvement, and give a much more youthful appearance. There are three varieties of the Sachets, viz., for Blondes, for Brunettes, and Special for those with impaired complexions. 3s. 6d. per box of 25.

WALNUT JUICE AND NUTGALLS.—Having often been required to prepare Walnut Juice for ladies, I have found that it is not perfectly successful by itself as a hair stain. After many experiments I am at last able to introduce a combination of Walnut Bark and Nutgalls, which is perfectly effective in giving to grey hair various shades of rich natural brown, very different from the dull metallic black of lead restorers. It is at the same time perfectly safe (Walnut Juice has been used for centuries as a hair dye). Price 3s. 6d. per case, post free, with full directions.

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"Peroxide of Hydrogen is the only safe and convenient hair bleacher known."—Anna Kingsford, M.D.

FOR OTHER HAIR DYES AND COLOUR RESTORERS SEE THE ENTIRE LIST.

Descriptions of Our Illustrations.

An Embroidered Cashmere Blouse.

No. 4868, **Page 7.** The pattern is in six pieces—half the tucked and box-pleated back, the right tucked and box-pleated front cut with central box-pleat, half the basque, one tucked sleeve, one cuff, half the collar. Tucks and pleats are wheelmarked on back and front patterns. Lay the pattern pieces on 2½ yards of 48-inch material, which is doubled, so that front, sleeve, cuff, basque patterns are cut in duplicate. The back centres of back and collar patterns are laid on the fold of the single material. The left front, of course, is cut without the central box-pleat. Arrange and embroider the pleats and stitch the broad tucks. Tack together the back and fronts, try on. Make buttonholes down a doubled band mounted beneath the central front box-pleat, hem the left front, and sew the buttons down the hem. Seam the side and shoulder seams (run-and-fell seams). Arrange the lower edge into the two-piece basque. Try on again. Stitch the seam of junction neatly and hem the basque all round. The back edges of the basque can be seamed, or left open and hemmed. Band collar (cut with a tab and embroidered) fastens at the back. The cuff (decorated with embroidery) is sewn on the gathered lower edge of the sleeve, which is seamed inside with a fell-seam. Sew the sleeve into the armhole and bind the seam for neatness. Belt of suède kid.

Charming Blouse of Nun's Veiling.

No. 4869, **Page 7.** A full back and two full open fronts, filled in with a vest of spotted Jap silk, edged with lace and a silk frill. Band collar of transparent lace. One-piece collar of the silk trimmed like vest. One-piece sleeve with frill-edged cuff made up of lace insertion to flat pattern. The full blouse is gathered into a basque. Boned belt of draped silk. 46-inch veiling, 2½ yards.

Elegant Velveteen Blouse.

No. 4870, **Page 7.** A full front and two full backs (buttoned), mounted on a semi-fitted lining—a front and two backs. Added basque of lining to match the velveteen. Collarette of cream net closing at back, decorated with lace medallions and a lace frill. Band collar of tucked net (tucked to flat pattern), decorated with lace and supported on bones. One-piece sleeve with smaller lining. Cuff of net, tucked to flat pattern. 24-inch velveteen, 5 yards.

A Tucked Cashmere Blouse.

No. 4871, **Page 7.** A tucked front and two tucked backs (tucks wheelmarked on patterns), finished with crossed straps of galon in front, stitched on. Galon band collar. The shirt is gathered into a two-piece basque. Full sleeves, arranged into tucks (tucks wheelmarked), with lower sleeve made up of bands of galon on flat pattern. Blouse buttons at back. 48-inch material, 2½ yards.

Elegant Style for Cashmere or Veiling.

No. 4872, **Page 7.** A plain back and two tucked fronts, each front cut with central box-pleat (pleats and tucks wheelmarked on pattern). Embroider the box-pleats with silk or wool in a vermicelli pattern, and edge with black velvet. Close in front, the buttonholes made in an underfold of right front's finished edge. One-piece pleated sleeve. Shoulder strap, collar, and cuff embroidered and edged with velvet ribbon. Velvet ribbon belt. 48-inch material, 2½ yards.

No. 4931. Beautiful Russian Coat in Seal Plush or Velvet.

For Description see Pages 34 to 40.

Price of Paper Pattern, 1*s.* 0½*d., post free, of* Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

The New Russian Coat.

No. 4873, **Page 8.** One back and two full pouched, single-breasted fronts, arranged into a two-piece basque. Stiffen the front edges with a band of lino, sew hooks and eyes on down to the waist, and edge with astrakan. Two-piece sleeve edged like the fronts. Line with silk, cut on the coat pattern but seamed apart, the edges slipstitched to the stitched coat edges. Stiffened band collar faced with fur. Leather or velvet belt. 48-inch material, 3½ yards. For another version of this coat see No. 4873a. It is trimmed with braid and has a one-piece sleeve on a coat sleeve lining, finished with a buttoned cuff (page 13).

A Russian Coat in Velvet.

No. 4874, **Page 13.** A back and two full fronts of velvet with added scalloped basques and revers (basques and revers stiffened and edged with fur). Face revers with strapped white satin, and line the coat with white silk (cut on the coat pattern, but seamed apart). Close with hooks and eyes. Scalloped pélerine edged with fur (mounted on the stiff interlining and lined). A strap of metal galon heads the collar. Leather or galon belt. One-piece sleeve pleated into a stiffened cuff beneath a strap of galon. Cuff is edged with fur. 42-inch velours du Nord, 2½ yards.

Smart Pélerine of Velours du Nord.

No. 4875, **Page 13.** Elegant model also for seal, edged with beaver or sable. Pattern in one piece—half the pélerine. Stiffen the edge beneath the fur and line with broché. Close with hooks and eyes. Tip with tassels or sable tails. Envelope muff to match. 42-inch velvet, 1¼ yards.

A Smart Belted Coat.

No. 4876, **Page 13.** One back, six sides, two double-breasted fronts, a one-piece collar, a one-piece belt, bell cuff, full sleeve. Front and back seams are lapped. The fronts are faced

"I have made my first coat and skirt from your free patterns of this month and I am very pleased indeed with them."—R.

with the cloth. The lining is cut on coat pattern, seamed and pressed apart, the edges slipstitched to the stitched coat edges and front facings. Face the collar and cuffs (stiffened) with fur. Large pearl buttons. Close the coat with cord loops stitched down the right front's edge.

A Fur Coat.

No. 4877, This is a pretty model for sable
Page 13. or caracul, lined with broché. The original collar is of embroidered cloth.

Simple Evening Gown of Silk Muslin.

No. 4882, Five-gore skirt of mercerised lining
Page 17. or silk, edged with a pleated flounce. Overskirt (five breadths) of double-width muslin, made quite apart, gathered into the waist and again (with two tucks) at the knee, these last being supported on a ribbon. Above is a band of lace threaded with velvet ribbon. Cut a bodice lining with double front, to hook down the front, then cross to fasten under the arm. Tack, fit, seam, and bone, leaving only the side seams. Veil with a very full muslin back and front. Finish the seams. A belt of dark velvet is draped on whalebones. Berthe of lace medallions. One-piece sleeve of muslin, supported by ribbons. 44-inch muslin, 7 yards.

Simple Empire Evening Gown.

No. 4883, Cut a sheath-like semi-fitting
Page 17. Princess dress in white silk or mercerised lining—a three-piece front, two sides, two backs, to fasten down the back. Seam and make it entirely, edging it with a pleated flounce. On this is arranged a full dress of white silk muslin—a front, four sides, two backs, gathered at the top, the gathers secured to the foundation. Tuck the lower edge to the flat pattern. The gathered yoke is edged (above and below) by a band of rich-patterned lace insertion, threaded with black velvet ribbon. Big rosette and ends on the left. Double wing sleeve cut in points, the upper sleeve gathered on to the lower. They are edged with lace. 46-inch muslin required, 9 yards; 21-inch silk, 16 yards.

Gathered Evening Gown of Silk Muslin or Crêpe de Chine.

No. 4884, Five-gore foundation skirt of white
Page 17. silk or silk-and-cotton material. Veil the edge of skirt with a pleating. Five-gore full over-skirt edged like a gathered flounce. The top is gathered to fit, the gathers secured to the foundation skirt. Trim with chenille *boules de niege*. Cut in light white silk a bodice lining with double front, to close to the left front down the centre, then cross to fasten under the left arm. Tack, fit, seam, and bone, leaving only the side seams. Veil with a full front and a full back of the muslin, gathered front and back to pleat elegantly. Berthe of gathered muslin, the free edge forming a frill decorated with chenille. The berthe continues over the arm for sleeves. 45-inch muslin, 8 yards.

Girl's Nursery Frock.

No. 4885, One-piece circular skirt, cut circular
Page 18. enough to flute, edged with stitched hem. Mount on a three-piece bodice of lining, closing at back. Cover with two backs and one pleated front of the material (pleats notched and wheelmarked on pattern). Collarette, forming points back and front, of white muslin, striped and edged with valenciennes. Good model for serge. One-piece sleeve puffed on a lining. Serge cuff. Quantity of 48-inch material for a girl of six, 2½ yards.

Boy's Nursery Suit.

No. 4886, Good model for Viyella. The pat-
Page 18. tern is in six pieces—half the back, half the knickers, one sleeve, one cuff, half the collar, one double-breasted front. Lay the pattern pieces on 3 yards of 31-inch material, which is opened out and is doubled beneath front, sleeve, and knickers patterns, so that each is cut in duplicate. On the single material a space should be marked out for the second cuff, the lacking halves of the back and collar, also for the 3-inch belt. The fronts to the double breast should be faced with Viyella. The edges are hemmed, and the tunic closes with pearl buttons. Trim collar, cuff, and belt with washing galon. The knickers close in front over a flannel fly lap, and the top buttons on to the stays. The sleeve is gathered into the cuff, which closes with buttons and buttonholes. The belt should be lined stiffiy, or it can be of leather. The pattern is cut for a boy of four. The knicker legs can be free or gathered on an elastic runner. A very small boy can wear ordinary drawers of flannel or flannelette, as they do not show beneath the tunic.

Girl's Velveteen Coat.

No. 4887, Good model also for cloth. A back
Page 18. and two fronts (double-breasted), fastening with buttonholes and large metal buttons. Face the fronts with the velveteen. One-piece sleeve with stiffened and fur-faced cuff. One-piece pélerine, the edges turned over a band of tailor canvas and trimmed with fur. Line with silk or polonaise, cut on coat pattern but seamed apart. 24-inch velveteen for a girl of six, 6 yards. In cutting the coat be careful that the pile of the material feels *rough* if smoothed *downwards*.

Girl's Red Serge Frock.

No. 4888, Full skirt (pattern in one piece,
Page 18. half the skirt), trimmed with three rows of black braid. Mount on a three-piece bodice lining, buttoning at back, veiled with two full fronts, a braided white vest, and two backs of the material. One-piece sleeve arranged on to a smaller lining, with a braided cuff band. One-piece collar of the white material, vandyked, braided. Dress buttons at back. 42-inch material for a girl of six 3 yards.

Girl's School Coat and Skirt.

No. 4889, Good model for dark grey tweed, for
Page 18. a girl of twelve. Five-gore skirt, closing in left tablier seam, the hem stitched. Sacque coat of tweed. The pattern is in eight pieces (half the coat)—half the back, one double-breasted front, half each of the three-piece collars, the upper and under of one sleeve. Lay the pattern pieces on 5 yards of 48-inch material, which is doubled in half lengthwise (selvedges meeting), the front centre of skirt and back centres of back and collar of coat laid along the fold so that each is cut in a single piece, the other pattern pieces being cut in duplicate.

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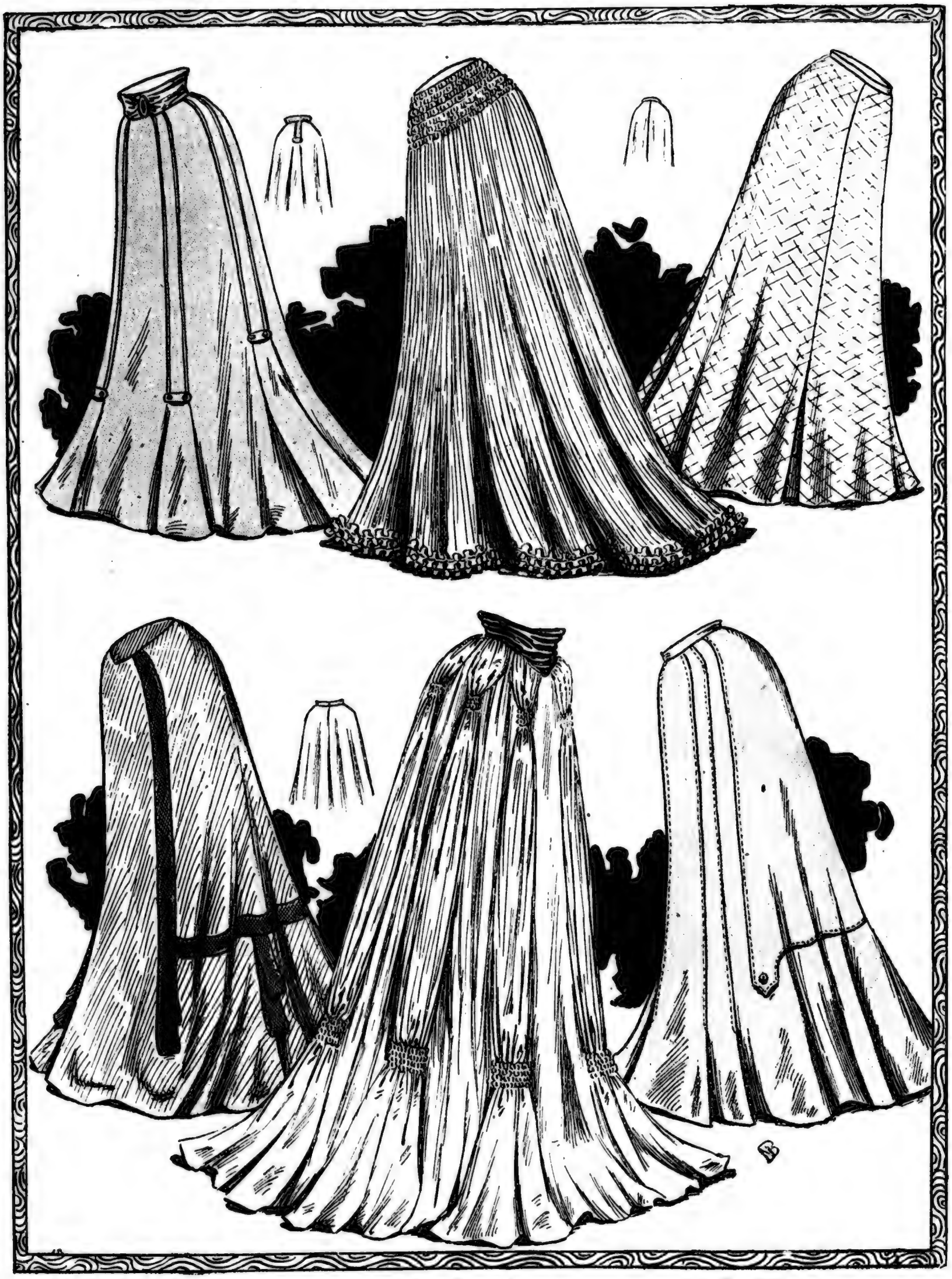

No. 4935 No. 4936 No. 4937

WALKING AND EVENING SKIRTS FOR THE NEW YEAR.

For Descriptions see Pages 34 *to* 40.

Price of Paper Patterns, Pleated Skirts, each 1*s.* 0*d.*; *Skirts or Foundation Skirts, each* 6½*d., post free, of* MADAME MYRA 10 *and* 11, *Fetter Lane, E.C.*

Tack together back and fronts of coat. Try on. Stitch and press the seams. Turn up the edge all round over a band of lino; stitch down. Face fronts with the tweed. Close with buttons and buttonholes. Cut the lining on the coat pattern. Seam and press it. Tack it in place, and slipstitch the turned edges over the stitched coat edges and front facings. Line the collars with lino; stitch the edges like the coat. Line with the silk or polonaise, slipstitching the lining on the stitched tweed edges. Sew the collars into the neck, and fell the tweed of the upper collar over the seam. The sleeve is seamed and lined (lining seamed apart). It is stitched, pressed, and lined like the collar. It is stitched into the armhole, and the the sleeve lining is felled over the seam.

Girl's School Dressing Gown.

No. 4890, A back and two fronts of blue
Page 18. molleton, closing kimona fashion with hooks and eyes, back and front strapped with darker blue. One-piece sleeve, the turn-over cuff faced with the darker blue. Double-width molleton for a girl of twelve, 4 yards.

Girl's School Blouse.

No. 4891, Of figured Viyella—a back and two
Page 18. fronts (right front cut with box-pleat) gathered into a one-piece American yoke (lined). Lined narrow collar band to support the detachable linen collars. One-piece sleeve with buttoned cuff band. 31-inch material for a girl of twelve, 3 yards.

Girl's Pleated Skirt and House Blouse.

No. 4892, Good model for tweed. Five-gore
Page 18. skirt, the front, side, and back pleats notched and wheelmarked on pattern. The pleats are stitched down to the knees. The edge is hemmed. Skirt closes on left of tablier with de Long hooks and eyes. Only the stitched hem is lined. The waist is arranged into the ornamental belt of stiffened tweed. House blouse of tweed, back and two fronts arranged in box-pleats (notched and wheelmarked on pattern) which are stitched down. The lower edge is arranged into a one-piece basque, which passes under the skirt. Close with buttons and buttonholes arranged in groups. One-piece collar band (lined) to support the detachable linen collar. One-piece sleeve gathered into a stiffened cuff. 48-inch tweed for a girl of fifteen, 6 yards.

Evening Blouse of Point d'Esprit Net.

No. 4900, Cut a black satin or silk bodice
Page 21. lining (a back, four sides, two fronts, to close down front-centre). Tack, fit, seam, and bone, leaving only side seams. Veil with a back and double fronts of net, striped with ruches of coloured velvet. Finish the seams. Close with hooks and eyes veiled by velvet bows. Black satin belt draped on bodice. Double sleeve of net and satin (striped with ruches), mounted on a one-piece lining. 22-inch satin, 3½ yards; 44-inch net, 2 yards.

Evening Blouse of Accordion-Pleated Silk Muslin.

No. 4901, Unlined. Front and two backs of
Page 21. the pleated material mounted on a yoke of embroidered silk or lace, from which hangs a pleating decorated with two tiny ruches. Two similar frills form the sleeve. Wear over a fitted silk under-slip. Pleated material (bought ready pleated), wide (for bodice) 2 yards, narrower (for frills) 4 yards.

Evening Blouse of Lace and Silk Muslin.

No. 4902, Unlined. A full front and two
Page 21. backs of muslin arranged into a yoke of silk, embroidered with appliques of lace and velvet. The muslin is veiled with three lace flounces, the top one forming the top of the three flounces on the sleeve. One-piece sleeve, decorated with lace cuff and two lace flounces. Quantity of 45-inch muslin required, 3 yards.

Lace Evening Blouse.

No. 4903, To be worn on any low-necked
Page 21. bodice. Two flounces veil the bodice falling from a yoke of ruche-trimmed satin. Two flounces form the sleeves. Separate belt of velvet draped on bones.

A Pretty Flannel Nightdress.

No. 4904, The pattern is in six pieces—half
Page 22. the front, half the back, one sleeve, one cuff, half the neck frill, half the back yoke. Lay the pattern pieces on 7 yards of 29-inch material, which is doubled under back, cuff, frill, and the sleeve patterns, so that each is cut in duplicate. The single material being too narrow for the front and back pieces, there is a seam up the back, and the front can be eked out with added corners. Trim with the lace strapped shaped frill. Edge the neck with ribbon-threaded beading and woollen lace insertion. The sleeve (striped with lace) is gathered into a cuff edged with lace. The left edge of the front slit is hemmed, this side holding the buttons. The buttonholes are made on the right.

A Useful Winter Dressing Gown.

No. 4905, To cut this gown economically a
Page 22. material should be selected which has no distinct "up and down," to permit the reversing of the breadths. If narrow material is used, added corners will be needed at the backs and fronts; but these will not be required in 36-inch molleton. The gown looks lovely in pale mauve fine flannel—like Viyella—trimmed with white lace. The pattern is in four pieces—one back, one double-breasted front, one sleeve, one cuff. Lay the pattern on 8 yards of 36-inch material. Open the material to the full width and double it beneath back, front, and cuff patterns. If the material is patterned do not fold the material, but cut it and lay it face to face, direction of pattern coinciding. The pieces being too wide for the material, corners must be seamed on, but the seam does not show if the molleton designs are made to meet. Run and fell seams join backs and fronts. The fronts and lower edge are simply hemmed. A band of galon edges neck and right front. The gown closes with a few de Long hooks and eyes worked over with silk. The sleeve is pleated into a galon-trimmed cuff.

A Flannel Nightdress.

No. 4906, The pattern is in five pieces—half
Page 22. the front, half the back, one sleeve, one cuff, half the collar. Lay the pattern pieces

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on 7 yards of 29-inch material, which is doubled under back, cuff, and sleeve patterns, so that each is cut in duplicate. The material being too narrow for the front and back pieces, there is a seam up the back, and the front can be eked out with wide added corners. Trim collar and cuffs with hemstitch and woollen lace. The collar has a lace-edged frill all round. The left edge of the front slit is hemmed, this side holding the buttons. The buttonholes are made on the right.

A Tucked Flannel Chemise.

No. 4907, The skirt can replace an under
Page 22. petticoat, when it would be trimmed, edged with a lace-decked, tucked frill, made up of cross-cut bands. Otherwise a simple hem is all that is required. A back and tucked front of fine flannel (tucks wheelmarked on pattern) are arranged into the rever berthe, edged with lace insertion and edging. Lace edging finishes the armhole, headed by ribbon-threaded beading. 29-inch material, 3 yards.

Flannel Knickers.

No. 4908, Pattern is in two pieces—half the
Page 22. drawers, half the shaped band into which the top is arranged. Finish open fronts and backs with wide false hems. Edge the open leg with a flannel frill, tucked and trimmed with lace. 29-inch material, 3½ yards.

Flannel Cache-Corset.

No. 4909, A back and two fronts of flannel,
Page 22. the fronts decorated with lace. Added hems hold buttons and buttonholes. Finish the neck with a ribbon-threaded beading, which holds a lace frill, this trimming continuing down the right front. Edge armholes with beading and lace. The waist is gathered into a two-piece basque. The ribbon runner holds neck and armhole taut. 29-inch material, 1 yard.

Tucked Chemise in Veiling.

No. 4910, A tucked front and one-piece back
Page 22. (tucks are notched and wheelmarked). Trim with torchon and feather stitching. 46-inch material, 2 yards.

Tucked Drawers.

No. 4911, To match No. 4910. Pattern in
Page 22. two pieces—half the drawers, half the shaped band. Tucks of legs are wheelmarked. Trim the wide legs with a frill of veiling, trimmed with lace and feather stitching. 46-inch material, 1½ yards.

Smart Flannel Petticoat.

No. 4912, A three-piece skirt closes on the
Page 22. left side with buttons and buttonholes. The top is mounted into a shaped band. The edge is finished with a band of woollen lace holding a flannel frill vandyked and edged with lace. 29-inch flannel, 6 yards.

A White Viyella Shirt Blouse.

No. 4913, The back is plain, full at waist
Page 24. only. The fronts are slit to allow of partial fulness, the seamed slits covered with straps of blue Viyella. Added two-piece basque. Blouse hooks edge to edge. Added vest and collar-band of white silk. Revers collar to the blouse faced with blue material. Large one-piece sleeve gathered into a stiffened blue cuff. Trim with buttons. 31-inch material, white 3¾ yards; blue ¾ yard.

Smart Pleated House Blouse.

No. 4914, The pattern is in seven pieces—the
Page 24. pleated right front, half the centre panel, half the pleated back, half the basque, one pleated sleeve, one cuff, half the band collar. Good model for tweed or serge (the skirt material). Pleats are wheelmarked on front, back, and sleeve patterns. Lay the pattern pieces (except collar) on 2 yards of 48-inch material, which is doubled (selvedges meeting), the back centre of back and front centre of front panel laid on fold so that each is cut in a single piece, the others being cut in duplicate. Arrange and secure the pleats of fronts and back. The lined centre panel has a lapped seam on the right and closes on the left. Hem the left front, and make buttonholes in the centre panel. Hem the basque, and arrange the blouse into it according to the notches. Pipe the neck. The velveteen collar is draped to flat pattern, supported by bones. It hooks at back and along left side, being secured to right of front and back. Seam the sleeve; pleat it into the velveteen-faced cuff, which closes with hooks and eyes. The belt is of velvet ribbon, supported by bones.

A Tucked and Gathered Indoor Gown.

No. 4915, The five-gore foundation skirt is
Page 24. cut in moirette, edged with a pleating of the same. Over this falls the five-gore full skirt of double-width soft woollen material, the front breadth pleated (pleats wheelmarked on pattern). The rest is gathered on to the foundation skirt. Trim pleats with tassels. Cut a bodice lining (a back, four sides, a 3-piece front, to close on left of centre panel). Cover panel top with tucked silk and broché waistcoat fronts. Tack, fit, seam, and bone, leaving only the shoulder and side seams. Veil with a back and two fronts of the woollen material, tucked to flat pattern and gathered on shoulders. Finish the seams. Mount on the bodice a belt of velvet. One-piece velvet-faced collar and stitched strap edging the fronts decked with tassels. One-piece sleeve, tucked to flat pattern, mounted on a smaller lining, arranged into a shaped cuff, in which is a lace frill. 46-inch material, 9 yards.

Tailor Gown with Belted Coat.

No. 4916, A tablier, four sides, two backs, the
Page 24. backs and tablier seams forming inverted box-pleats. Opening in left tablier seam. Line skirt with linenette, cut on skirt pattern but seamed apart. 48-inch material, 4 yards. The coat has a back, six sides, and two fronts, cut with revers. Back and fronts are decorated with added box-pleats (two back and front). Fronts close with buttons and buttonholes. Face fronts with material. Reefer collar faced with velvet. Two-piece sleeve. Line with polonaise cut on coat pattern, but seamed apart. Velvet or leather belt, passing under the pleats. 48-inch tweed, 3 yards.

Dress Bodice with Crossed Fronts.

No. 4917, Cut a bodice lining with three-
Page 25. piece front, to close to the left side of centre panel, which is veiled with tucked silk (tucked to flat pattern). Tack, fit, seam, and bone, leaving only the side and shoulder seams. Veil with a back and two tucked cross fronts (tucks wheelmarked) of cashmere, edged with rich galon. Finish the seams. Tucked silk band collar (tucked to flat pattern), hooking at back. Sleeves of pleated material, mounted on a smaller lining, gathered into a stiffened galon-edged bell cuff, which is finished with a lace frill. 48-inch material, 2 yards.

Tailor Gown with Smart Bodice of Bolero Type.

No. 4918, Five-gore skirt of grey cloth,
Page 25. tucked to fit hips (tucks wheelmarked), closing at back. Line with moirette or linennette, the tucks replaced by darts (cut on skirt pattern but make apart). Put in lining, turn up and stitch hem. Finish top and back opening (where is pocket). The bodice lining, pointed front and back, is cut with a back, four sides, two fronts, to fasten down the front centre. Tack, fit, seam, and bone, leaving only the side and shoulder seams. Veil fronts with the cloth and a piece of slipstitched grey velvet. Close with buttons and buttonholes. Over this arrange a stretched back and two tucked (tucks wheelmarked) bolero fronts of the cloth. Trim with stitching and galon. Finish the seams. Velvet collar edged with galon. One-piece tucked sleeve of material (tucks wheelmarked). Mount on a coat sleeve lining. Quantity of 48-inch material required, 6 yards.

Elegant Tailor Gown with Original Coat.

No. 4919, Good model for cloth, coating, or
Page 25. ornamental tweed. The pattern of the skirt is in four pieces (half the skirt), one pleated back, two pleated sides, half the tablier. Pleats are wheelmarked and notched on pattern. Lay the pattern pieces on 5 yards of 48-inch material. A space must be marked out for the lacking half of the tablier, which is not cut in duplicate. Tack the pleats and seams according to wheelmarks and notches. Try on the skirt. Stitch and press the pleats and seams. Finish the side opening with stitched facing bands of silk, and close with glove-stud skirt fasteners. Bind the waist, and close with two hooks and eyes. Wear over the five-gore foundation skirt of silk or moirette, edged with a pleating. Smart coat—a back, two sides, and two fronts, arranged into a basque cut in one with the fronts (joined by a lapped seam). Added waistcoat fronts. Decorate with velvet medallions worked up with silk cord and tassels. A belt hides the basque seam at back and sides. Line with silk, cut on the coat pattern, but seamed apart. Trim waistcoat fronts with the silk cord, and close with hooks and eyes. Two-piece sleeve of lining, veiled with a fitted lower sleeve (decorated like fronts) and a big pleated puff sleeve. 48-inch material for coat, 3 yards.

A Tucked Indoor Gown.

No. 4920, This makes up capitally in any of
Page 25. the more substantial winter cloths. It should be worn over the five-gore foundation skirt edged with a shaped flounce (pattern in one piece—half the flounce). Tucks (or pleats) back and front simulate triple box-pleat. The pattern is in three pieces—half the pleated tablier, one side, half the pleated back. Pleats are notched and wheelmarked on the pattern. Lay the pattern pieces on 4 yards of 54-inch cloth, which is doubled at the dotted line (selvedges meeting) the front centre of the tablier pattern and the centre of the back pattern laid along the fold, so that each is cut in a single piece, the other piece being cut in duplicate. The material is not wide enough to take the back pattern in a half width (the most economical method); therefore an added corner must be seamed up the selvedge. Tack the seams and the pleats according to the notches, leaving the opening in the left tablier seam. Try on. Stitch and press the seams and stitch down the pleats, which simulate two stitched-down box-pleats. Turn up the hem and stitch it, pressing it well. Finish the side opening (hidden in the left pleat) with felled bands of sarsenet; close it with glove-stud skirt tapes. Bind the top edge, and close it with two hooks and eyes. House blouse (unlined except front panel, collar and cuff) of the skirt material. The pattern is in eight pieces—half the tucked back, the right tucked front, half the vest, half the basque, one sleeve, one cuff, one shoulder strap, half the collar. Tucks are wheelmarked on back and front patterns. Lay the pattern pieces on 2½ yards of the 54-inch material, which is doubled, so that front, strap, sleeve, cuff, basque patterns are cut in duplicate. A space should be marked out for the missing halves of back, front centre, and collar patterns, laid on the single material. Blouse closes on left. Braid the front panel, strap cuff and collar (this hooks at back). Arrange and stitch the tucks. Tack together the back, fronts, and front centre, try on. Make buttonholes down a doubled band mounted beneath the edge of the front panel, hem the left front, and sew the buttons down the hem. Seam the side and shoulder seams (run-and-fell seams). Arrange the lower edge into the two-piece basque. Try on again. Stitch the seam of junction neatly and hem the basque all round. The back edges of the basque can be seamed, or left open and hemmed. The cuff is sewn on the pleated lower edge of the sleeve, which is seamed inside with a fell-seam, two inches of the seam being left free and hemmed for an opening. Sew the sleeve into the armhole and bind the seam for neatness. Slipstitch the shoulder strap in place. Belt of suède kid.

Smart Bodice for a Velveteen Afternoon Dress.

No. 4921, Cut a lining with three-piece front,
Page 25. to close on left of centre panel. Tack, fit, seam, and bone, leaving only the side and shoulder seams. Veil front centre with pleated cream net and white satin waistcoat fronts, the rest with a back and two fronts of velveteen, gathered on the shoulder. The fronts are cut with revers faced with broché, edged with a pretty galon. Finish the seams. A stitched belt of the white satin is arranged on the blouse. Lace collar. A puff sleeve is arranged on a lining sleeve, the velveteen pleated on the inner seam at the elbow. Arrange into a galon-trimmed cuff. 24-inch velveteen, 5 yards. In cutting the bodice see that the pile of each piece feels *rough* if smoothed *downwards*.

A Tucked Morning Shirt.

No. 4930, Charming model for white Viyella,
Page 29. trimmed with white woollen torchon. The pattern is in eight pieces—half the tucked back, one tucked front, half the tucked centre panel, half the basque, half the band collar, one tucked sleeve, one tucked cuff, one shoulder strap. Lay the pattern-pieces on 4 yards of 29-31-inch material, which is doubled so that front, sleeve, cuff, basque, strap patterns are cut in duplicate. A space should be marked out for the missing halves of back, panel and collar patterns laid on the single material. The tucks are wheelmarked and notched on front, panel, sleeve, and back patterns. Strap, collar, cuff, are tacked to flat pattern. Stitch all the tucks. Tack together the back and three fronts. Try on. Make buttonholes in an underfold of the panel's right edge, hem the

"The blouse pattern has turned out a great success, and Mrs. F. has managed to make herself an extremely pretty and well-fitting blouse from it."

No. 4938

left front, and sew the buttons down the hem. Seam side and shoulder seams (run-and-fell seams). Trim with the lace. The sleeve is very full, eked out with added corners seamed up the selvedge. Arrange the shirt's lower edge into the two-piece basque. Try on again. Stitch the seam of junction neatly and hem the basque all round. The back edges of the basque can be seamed, or left open and hemmed. Blouse closes with pearl buttons. The tucked, lace-edged cuff (tucked to flat pattern) is buttoned at the wrist. The cuff is sewn on the gathered lower edge of the one-piece sleeve, which is seamed with a fell-seam. Stitch the sleeve into the armhole and bind the seam for neatness. Put on lace-edged straps and collar.

Beautiful Russian Coat in Seal Plush or Velvet.

No. 4931, **Page 34**. Seven-gore skirt of grey face cloth, the seams developing into inlet pleats. Decorate with silk stitching. Wear over a grey moirette five-gore foundation skirt edged with a shaped flounce (pattern in one piece, half the flounce). Long Russian coat of double-width plush. One back and two open-necked single-breasted fronts (cut with revers) arranged into a long two-piece basque. The fronts are pouched. Face the revers and three-piece collar with chinchilla. Lace jabot. Close with buttonholes and rich metal buttons. Large sleeve, pleated into a stiffened fur-faced cuff. Line with grey

No. 4939

SUGGESTIONS FOR INDOOR GOWNS.

For Descriptions see Pages 34 to 40.

Price of Paper Patterns. Pleated Skirt, 1s. 0½d; Skirt, Foundation Skirt, or Blouses, each 6½d., post free, of MADAME MYRA, *10 and 11, Fetter Lane, E.C.*

or white silk broché, cut on the coat pattern but seamed apart. Embroidered kid or metal belt. 60-inch material, 4 yards.

Smart Boxpleated Skirt.

No. 4932, **Page 36.** The pattern is in five pieces—half the front, two sides, half the back, one strap. Sides and back are arranged in box-pleats (pleats notched and wheelmarked on pattern). Lay the pattern pieces on 5 yards of 48-inch material. The material is doubled, selvedges meeting, back and front centres laid on fold so that each is cut in one piece, the other pieces being cut in duplicate. Tack together front, sides, and back. Arrange the pleats, try on. Then stitch and press the seams, and stitch down pleats, the s tched part getting shorter and shorter towards the back. Finish each pleat with a stitched strap and buttons. Hem the lower edge, felled from back. Make the opening in the left tablier seam. Fell over the edges with glacé silk, and sew on glove-stud fasteners. Bind the top edge, closing with two hooks and eyes, pressing it very flat. The pocket can be inserted in one of the seams on the right, whichever is found most convenient. Wear over the five-gore foundation skirt, edged with shaped flounce (pattern in one piece, half the flounce).

Sun-ray Pleated Evening Skirt.

No. 4933, **Page 36.** Make up a square of material by seaming breadths of silk, muslin, or Jap silk. Mark out the waist, round off the corners, hem to the correct length and send the material to be pleated to the Dressmakers' Supply Stores (116, Aldersgate Street, E.C.). Cut out the waist and gather the top on to a one-piece (or seamed two-piece) yoke of lining. Trim the lower edge with a ruche. 46-inch muslin, 7 yards.

Plaid Skirt with Inlet Pleats.

No. 4934, **Page 36.** Cut on the cross. Five-gore skirt, lined, backs forming an inverted box-pleat from waist, the tablier seams developing into inverted box-pleats. Fell hem on the lining. Opening in left tablier seam, finished with felled bands of sarcenet and glove-stud skirt tapes. Bind the top, or arranged into double webbing skirt band. 48-inch material, 5 yards. (A plaid skirt takes more material, as the cross lines of the plaid should meet at front and side seams, and this leads to waste)

Tweed Skirt trimmed with Braid.

No. 4935, **Page 36.** Five-gore skirt, lined, sides and backs finished with a shaped flounce (pattern in one piece, half the flounce). Skirt closes in left tablier seam. The back forms an inverted box-pleat (notched and wheelmarked on pattern). The tablier seam and flounce top are effectively trimmed with wide military braid. 48-inch tweed, 4½ yards.

A Gathered Evening Skirt.

No. 4936, **Page 36.** Good style for silk muslin. The full nine-gore skirt has added draperies over the seams, these draperies being closely gathered in two places (gathers wheelmarked on pattern). Mount on a five-gore foundation skirt edged with a corded shaped flounce (pattern in one piece, half the flounce). Draped satin belt supported on bones. 46-inch muslin, 6 yards.

Tucked Skirt with Shaped Flounce.

No. 4937, **Page 36.** Good model for cloth, coating, or tweed. The pattern of the skirt is in four pieces (half the skirt): one pleated back (back forms an inverted box-pleat), one plain short side, half the pleated tablier, half the shaped flounce. Pleats are wheelmarked and notched on pattern. Lay the pattern pieces on 5 yards of 48-inch material. A space must be marked out for the lacking half of the tablier, which is not cut in duplicate. Tack the pleats and seams according to wheelmarks and notches. The side tab lies over the flounce, stitched down and decorated with a button. Try on the skirt. Stitch and press the pleats and seams. Finish the side opening with stitched facing bands of silk and close with glove-stud skirt asteners. Bind the waist, and close with two hooks and eyes. Wear over the five-gore foundation skirt of silk or moirette, edged with a pleating.

Useful House Dress of Navy Serge.

No. 4938, **Page 39.** Five-gore kirt, lined, with inverted box-pleat at back (wheelmarked and notched on pattern). 48-inch material, 4 yards. Smart house blouse of the same material. The pattern is in six pieces—the pleated right front (cut with central box-pleat), half the pleated back, half the basque, one pleated sleeve, one cuff, half the band collar. Lay the pieces on 2 yards of 48-inch serge. Double the material beneath front, basque, cuff, and sleeve patterns, so that each is cut in duplicate, the left front being cut without box-pleat. The single material is folded over (selvedges meeting), to take the one-piece back and collar. Pleats are notched and wheelmarked on back, front, and sleeve patterns. Seam together back and fronts. Arrange the pleats. Hem the left front, and make buttonholes in the underfold of the box-pleat. Hem the basque, and arrange the blouse into it according to the notches. Detachable collar (with band collar) fastens in front. Tie of red satin ribbon. Seam the sleeve; pleat it into a narrow cuff to hold the detachable linen cuff. The belt is of red satin ribbon or red leather.

Smart Afternoon Gown.

No. 4939, **Page 39.** Seven-gore skirt, the tablier of lace over white silk, the full sides and backs of crêpe de Chine. Pleat the material into the waist. Decorate tablier edge with ribbon ruches, matching the crêpe de Chine. Wear over the five-gore foundation skirt with pleated flounce. A bodice lining is cut with three-piece front to close on left of front centre panel. Tack, fit, seam, and bone, leaving only the shoulder and side seams. Cover centre panel top with lace over silk. Veil the rest with a full back and two full crossed fronts of crêpe. Finish the seams. Belt of draped velvet, mounted on a boned lining. Fichu of ruche-edged lace over silk. A sleeve lining is veiled with a one-piece sleeve, arranged in two puffs, finished with a lace cuff. Lace band collar. 46-inch crêpe, 8 yards; 22-inch silk, 3 yards.

Pleated Dress Bodice.

No. 4940, **Page 41.** A bodice lining is cut with three-piece front, to close on left of front centre panel. Tack, fit, seam, and bone, leaving only the shoulder and side seams. Cover centre panel top with lace. Veil the rest with a back and two pleated double-breasted fronts of the skirt material. Right front has an added tab edged with lace, closing with paste buttons. Pleat is wheelmarked on pattern. Finish the seams. Belt of draped silk, mounted on a boned lining. A sleeve lining is veiled with a one-piece sleeve and a cuff. Lace band collar. One-piece collar of the material. This collar and the cuff are trimmed with silk pleatings. 46-inch material, 2 yards.

A Gathered House Blouse.

No. 4941, **Page 43.** The pattern is in ten pieces—half the front yoke and one back yoke in lining, half the full crossed front, one full back, one full sleeve, one sleeve lining, one revers, half the vest, half the band collar, half the basque. Gathers are wheelmarked on pattern. Lay the pattern pieces on 2½ yards of 44-inch material, which is doubled so that front and sleeve patterns are cut in duplicate. A space should be marked out for the missing half of back pattern. Gather on the lining yoke the seamed fronts and back. Mount the vest and revers, made of broché silk. The vest has a band collar fastening at back. Arrange the full sleeve on the lining, then seam. Hem the wrist, and stitch into the armhole.

A Gathered Veiling Blouse.

No. 4942, **Page 43.** The pattern is in eight pieces—half the front yoke and one back yoke in lining, one full front, (cut with central box-pleat), half the back, one full sleeve, one sleeve lining, half the collar, one cuff. Gathers are wheelmarked on pattern. Lay the pattern pieces on 2½ yards of 44-inch material, which is doubled so that front and sleeve patterns are cut in duplicate. A space should be marked out for the missing half of back pattern. Seam the lining yoke, and gather on beneath its wheelmark the seamed fronts and back. The rows of gauging are made with very strong silk, each with a tiny tuck. Trim the front box-pleat with lace and lay lace bands in rows over the shoulder. Arrange the full sleeve on the lining, then seam and frill into a band of lace. Put on the lace collar and cuff. Close with hooks and eyes.

A Moirette Petticoat.

No. 4943, **Page 45.** The well-dressed woman never neglects so important an adjunct as her petticoat. Moreen or moirette are suitable fabrics for a hard-wearing petticoat; and, of course, glacé silk or peau-de-soie. Moirette wears very well indeed, and can be had in 42-inch width. This is the fabric chosen to illustrate our design. The top fits the figure neatly, and the shaped flounce, tucked to fit, is finished with a crossway frill. Tucks are wheelmarked on pattern, pattern in one piece, half the shaped flounce. Lay the paper pattern on 4¾ yards of 42-inch material, and cut out. Cut the frills from the material you have over; half a yard extra is allowed for that purpose. Tack and fit, stitch and press seams, tuck the flounce, hem it, run a piping cord in the top thereof. Cut the crossway pieces for the small frill, join, hem, and run the piping cord in the top, and sew to the flounce. Sew on the flounce. Make a plaquet at the left side of the front, fasten with buttons and buttonholes, and neaten the waist with a crosscut band of material.

BOOK REVIEWS.

The amateur actor and actress who want a smart little one-act play for home theatricals or local entertainments should make a point of getting the Poet Laureate's new piece, "A Lesson in Harmony," which was so capitally played at the Garrick Theatre this summer by Mr. Arthur Bourchier, Miss Jessie Bateman, and Mr. David Domville. The action is brisk, the sentiment attractive, the mise-en-scène easily carried out. There are only three characters, one female and two males, and all three parts are good. The play is published by Messrs. Samuel French, Limited, Southampton Street, Strand, price 1s.

That absolutely indispensable book to the woman worker, "The Englishwoman's Year Book" for 1905 is now ready, and will be found to be more exhaustive than ever (published by Adam and Charles Black, Soho Square, London, price 2s. 6d.). Edited by Emily Janes, Organising Secretary to the National Union of Women Workers of Great Britain and Ireland, "The Englishwoman's Year Book and Directory" gives information on every subject interesting to the woman who has to fight her own way in the world or who has to help other women to do so. Charities for decayed women workers, hospitals for those who languish while working, homes for the unfortunate who have fallen by the way, such information is to be found side by side with what the fresh and eager ones require—means of education, sources of lucrative employment, &c., &c.

That capitally arranged book, "Who's Who," has been enormously improved and added to of late years since its price rose to 7s. 6d. Journalists and society women who have to be well-informed as to all the more well-known men and women of the day simply cannot do without the yearly revised edition of "Who's Who," which finds a place on every study and editorial table. The edition for 1905 (now ready) contains over 17,000 biographical sketches of well-known living men and women, each sketch having been submitted for personal revision. There is no distinction of profession—all well-known men and women are included, whether distinguished in literature, painting, music, politics, learning, &c. (Published by A. and C. Black.)

The same firm publishes "Who's Who Year Book" (price 1s.), which contains all the tables of clubs, Members of the House of Commons, Ministers, Peers, and their heirs, &c., information which used to be included in "Who's Who" before it grew to its present size.

CHILBLAINS.

Chilblains can be warded off by keeping the body in thoroughly good tone. If outward lubrication is necessary, internal lubrication is equally so.

The internal lubrication may be accomplished easily by taking a teaspoonful of the "Compound Egg Emulsion," which is sold for a very small price per bottle by P. Harris and Co., Manufacturing Chemists, 144, Edmund Street, Birmingham. This nourishes the tissues beneath the skin, and is of great help in preventing chaps and chilblains.

Those who have been subject to chilblains in former years should harden the skin of their feet, and to do this, they should before the winter comes on make a strong solution of powdered alum with cold water, and with this bathe the feet once a day.

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Personal Appearance.

HOW TO MAKE IT MORE ATTRACTIVE.

By MISTRESS ANNE PAGE.

ON BEAUTY TREATMENT AS A WHOLE.

WHILE it is perfectly true that outward personal beauty is closely related to health, and that no amount of creams and lotions will do any lasting good if daily hygiene is not a matter of scrupulous care, yet attention to the skin and the subcutaneous tissues is necessary to good health.

For example, it has been proved by careful experiment that if the face is left unwashed for any length of time its glandular structures will be prevented from doing their duty of carrying to its surface, through the pores, the effete matter which, under ordinary circumstances and hygiene, is deposited there to be washed away in the daily ablutions. This throws so much extra work upon the rest of the skin that irritating diseases often result, or the lungs become seriously affected. On the contrary, if the body is not thoroughly washed daily the face is made to suffer, and pimples and other blemishes will soon appear upon it.

But if the whole of the skin is kept hygienically clean and active by means of the daily bath, followed by towel-friction, shampooing, and massage with emollients, something on the plan that used to be adopted in the celebrated baths of Alexandria, the body will become radiant with health, the brain more healthily active, and the face so fresh and beautiful that it will give pleasure to all who behold it.

Now in those baths to which the beautiful women of Alexandria went regularly, as a matter of course, the atmosphere was filled with clouds of warm vapour which seemed to descend on the skin like perfumed dew. This opened the pores, and caused a profuse perspiration which was allowed to go on until those millions of microscopic apertures had brought all their collected impurities to their very doors—so to speak. These were then cleared off by hand-rubbings of the attendants, who wore specially prepared gloves for the purpose, and when this operation was completed a beautiful skin with a texture of satin was revealed.

No. 4940. PLEATED DRESS BODICE.

For Description see pages 34 to 40.

Price of Paper Pattern, 6½d., post free, of MADAME MYRA, *10 and 11, Fetter Lane, E.C.*

But matters were not allowed to rest at that. This cleansed and fresh complexion was then well lathered with an emollient earth mixed with water and a potash derived from the ashes of certain plants, and the lather was allowed to remain on for several moments, and then water, first hot, then gradually cooler until quite cold, was employed to rinse the skin, and after this came massage of the muscles, followed by a tranquil rest in the horizontal position.

To each bath-room was always attached an anointing-room, where, so historians tell us, the skin was again—after that rest which was intended to tranquillise the nerves, and restore the normal temperature of the body—massaged with stroking-movements, and rubbed with delicate ointments.

Those of my readers who have taken advantage of the kind offer made by Mrs. Pomeroy, of 29, Old Bond Street, London, W., to send them gratis and post free a copy of the latest edition of her sound "Beauty Rules" will see that a modification of the above methods is daily carried out, at least as far as the face and neck are concerned, in her various establishments for the Hygienic Culture of Beauty. And everything is so clearly explained that, by the aid of the diagram shown in the rules, the same treatment can quite well be carried out at home, while I hope that there is not a single one of my readers who does not take a full bath daily, and give herself friction afterwards with a towel, and then with a pad of chamois leather. My next talk will be particularly concerned with facial and neck massage.

(To be continued.)

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WHAT A WOMAN SHOULD KNOW.

All Ladies over 16 should read my Book for Ladies. It is acknowledged by thousands of ladies to be the best book ever written for them, It tells in plain and inoffensive language what every woman should know. Over 100,000 copies already sold. Post free for 1s. 2d. by DR. ALLINSON, 619 Room, 4, Spanish Place, Manchester Square, London, W.

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Prize Cookery Recipes AND Household Hints.

NOTE.—All recipes and hints intended for competition must be sent to Mrs. Hope, 10 and 11, Fetter Lane, E.C. They should not be included in envelopes containing queries for other departments, as that entails considerable delay, and often causes the competing papers to reach Mrs. Hope too late for the Competition. Competitors must write their recipes or hints each on a separate sheet, and must put *their name and address* on each.

PRIZE COOKERY RECIPES.

A prize of 2s. 6d. has been awarded for each of the following recipes:—

Indian Puffs (an inexpensive savoury).—Half pint picked shrimps, 1oz butter, 1 teaspoonful of curry paste, and some scraps of puff-pastry. Roll the pastry quite thin and cut into rounds with a cutter. Mince the shrimps finely, melt the butter, add the curry and the shrimps, season with salt, mix well, and put a little on each round of pastry. Cover with a second round. Brush with egg, and dip into bread crumbs or crushed vermicelli, and fry in boiling fat. Serve sprinkled with finely chopped parsley.—Madame Lucienne, 3, Gloucester Street, Belgravia, London, W.

Apple Cheesecakes.—½lb grated apples, ½lb fine sugar, ½lb butter (melted), 2 eggs, a little nutmeg, the rind and juice of one lemon. Mix all together, and use as for ordinary cheesecakes. It is exceedingly nice, as well as economical.—J. Timms, Klondyke, Kineton, Warwick.

Almond Nougat.—Blanche 1lb almonds and cut them small. Put 4oz of honey into a cup, and set it in a saucepan of hot water; boil until the honey will roll in a ball. Add to this 1oz of confectioner's sugar and the beaten white of an egg. Then stir this and the almonds together. Cut into squares, and sprinkle confectioner's sugar lightly on the top.—Mrs. C. Paxton, 2, Duke Street, Darlington.

Spiced Beef.—Take a round of beef weighing 30 or 35lb. Take out the marrow bone. Have ready 6oz of saltpetre finely powdered, sprinkle it regularly over and rub well in. Then take (prepared at home) ½oz each of nutmegs, mace, cloves, and allspice, all good weight, and finely powdered. Strew all over, and rub in; 2lb salt and 1lb of moist sugar mixed together, and extremely well rubbed in. Place the meat in a salting pan, and turn it in the liquor every day for a fortnight or three weeks, when it will be fit for use. Then rinse off the salt, &c., and sprinkle over ½oz altogether of spice and salt. Bind it up very tightly and place it in a clean pan with three pints of water. Cover it closely with a lid or dish. Tie over this a piece of old strong linen. Cover the edges with flour and water to keep in the steam. Have ready a well-heated oven, set in at two o'clock in the day, and let it stay till ten o'clock at night. Then open the door a little and let it remain in the oven till next morning. Pour away all the liquor. Place a large dish over the top of the pan, and turn the beef on to it very carefully. Tighten the bandages, and let it remain until night, or next day, when the bandages can be removed and the silver skewers inserted. (This is a very old family recipe, and quite unrivalled for quality.)—Miss Murray, 64, Delaware Mansions, Maida Vale, W.

The following recipes have been commended and recommended:—

A Rich Cake.—Ingredients: 1lb fresh butter, 1lb sugar, 1½lb flour, 2lb currants, 1lb candied peel, 2ozs sweet almonds, 10 eggs, ½oz allspice, ½oz cinnamon, and 1 glass brandy. Cream the butter and sugar together, and add the allspice and powdered cinnamon; in a quarter of an hour work in, two or three at a time, the yolks only of the eggs. Whip the whites to a stiff froth quite ready to work in, as the cake must not be allowed to stand and chill the butter, or it will be heavy. Work the whites in gradually. Then add the candied peel, the currants, and almonds. Then add the sifted flour, and last of all, the brandy. Prepare a cake tin, put in the mixture, and bake for three hours, protecting the bottom of the cake by folded sheets of white paper placed underneath it.—Tavistock.

A Supper Dish.—Poach some eggs, and let them get quite cold. Then wrap a thin slice of bacon round each. Dip into a thin batter, and fry a light brown. Serve with white sauce.—London, W.

Shortbread Biscuits.—1lb flour, ½lb sugar, ½lb butter, and enough egg to moisten. Mix the sugar and the flour together. Place the butter in the middle and knead it in. Add as much beaten egg as will make it of a consistency which may be rolled out a quarter of an inch thick. Cut into rounds with a tumbler. Bake in a quick oven.—Glasgow.

An Indian Trifle.—Boil a quart of new milk with a large piece of cinnamon; thicken it with flour or rice, and sweeten to taste. Pour into a dish, and when cold, cut into shapes. Take out the rice remaining after the shapes have been cut out, and fill the spaces up with boiled custard ornamented with split almonds. Garnish with little heaps of black currant jelly.—Cornwall.

Orange and Banana Preserve.—Peel and core the oranges (Seville oranges are best) and put them in a basin of cold water. To every pound of oranges allow 1lb of sugar and ½oz whole ginger. Braise an equal quantity of bananas and put them whole into a preserving pan. Boil till quite clear. About twenty minutes before the preserve is done add any flavouring desired. This jam is delicious, and may be kept any length of time.—Thirsk.

Delicious Oatmeal Biscuits.—Mix 1 teaspoonful of baking powder with 6oz each of oatmeal and fine flour; add 3oz of crushed white sugar, and stir in ¼lb of butter, melted. Beat up an egg lightly with a little cold water and stir with the mixture till it forms a paste; turn it on to a floured board and roll out very thin. Cut into rounds, place on a greased tin and bake crisply.—Derby.

Irish Griddle Cakes.—1lb self-raising flour, 1 teacupful butter milk or some cream, 1 egg, 3oz butter, 4oz sugar. Dissolve the sugar in the milk, add the beaten egg, rub the butter into the flour, and mix with a wooden spoon. Add by degrees the other ingredients, knead lightly on a floured board, and roll out a quarter or half an inch thick. Cut into fancy shapes, and bake on a hot girdle which has been greased. Turn over and brown nicely on both sides.—Winchester.

FOUR PRIZES, EACH 2s. 6d.,
ARE AWARDED FOR THE
FOUR BEST COOKERY RECIPES.

FOUR PRIZES, EACH 2s. 6d.,
ARE AWARDED FOR THE
FOUR BEST HOUSEHOLD HINTS.

HOUSEHOLD HINTS.

A prize of 2s. 6d. has been awarded for each of the following Household Hints:—

A Laundry Glazing Secret.—The articles to be glazed should first be starched in cold starch, and then ironed damp. Next, a piece of flannel is dipped in some powdered French chalk and rubbed smoothly on each article, after which a piece of white curd soap is rubbed over the chalk. Finally the articles are ironed on the right side only with a moderately hot iron, and when finished have the effect of white porcelain.—Mrs. B. Dalby, 17, Akerman Road, Brixton, S.W.

An Economical Way to Clean Gloves.—Have half a tumblerful of motor petrol. Dip a piece of flannel in it and rub the gloves all over while on the hands. Then dry with another piece of dry flannel, by rubbing them again all over. Take them off, and hang them to dry. It is better to do this in the evening, to remove any smell before morning. Silks, ribbons, &c., may be cleaned in the same way, and stains on dresses will also yield to petrol. Three pennyworth of petrol will clean many pairs of gloves.—Madame Bradstreet, Castilla, Clontarf, Dublin.

How to Paint a Bath.—Have the bath rubbed first with emery paper, then scrubbed well with strong soda and water, and thoroughly dried before starting to paint. Mix a tin of bath enamel with turpentine, and make hot by standing the tin in a saucepan of boiling water, and keep hot over a spirit kettle while painting. Put the paint on thinly, and let it get thoroughly dry before adding a second coat. Three coatings will be quite enough. No water must be put into the bath for three days after the last coat of paint is dry. A flat brush, about 1½in. wide, is the best to use. By putting the paint on hot, it is easier to work with, and it also lasts much longer.—Miss Wright, Mountsteven, 11, Worthing Road, Southsea, Hants.

To Clean a White Felt Hat.—Make a paste with powdered magnesia or flowers of magnesia and water. Spread this over the hat, and leave it until quite dry. Brush off, and the hat will be as white as when new.—Miss Nield, 8, Upper Arcade, Bristol.

The following Household Hints have been commended and recommended:—

A French Method of Cleaning Black Silk.—Spread the silk smoothly, right side up, on a clean table, and sponge with well-strained coffee. Hang up to dry. When nearly dry, iron on the wrong side with a moderately hot iron. This is the way Parisian maids clean black silk. It eradicates all grease and dirt, gives a beautiful black, and appears to thicken the silk without producing the paper stiffness imparted by the use of beer or other liquids.—London, S.W.

A Hint in Putting Away Summer Garments.—White clothes, light muslins, delaines, curtains, &c., if put away in a dark closet or drawer, will become yellow, however carefully they are laid in. If placed in receptacle lined with blue paper, or even if wrapped in a dark blue cloth, they will come out as white as ever, no matter how long they are put away.—Yorkshire.

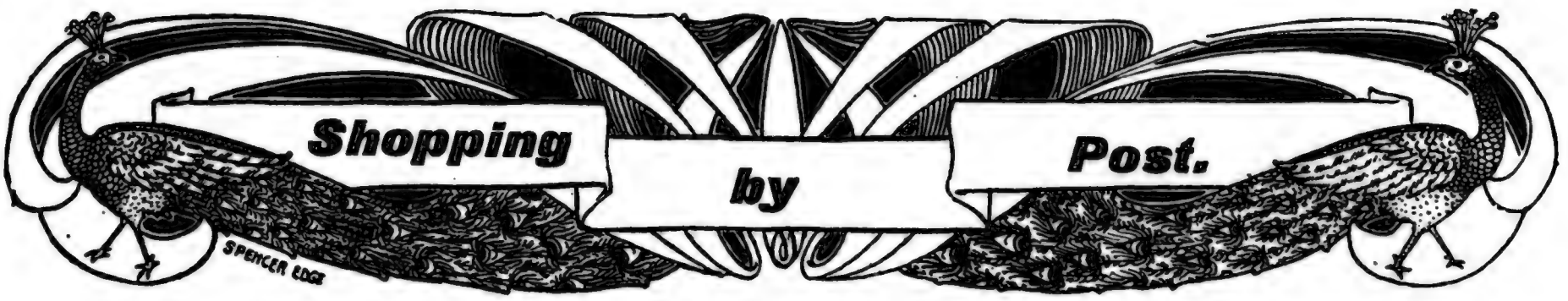
To Clean Cane and Wicker Goods.—Squeeze the juice of two lemons into half a pail of hot water, and wash with this. Then dry in the sun.—Kelvinside.

Two Uses for old Black Velvet.—After the kitchen stove has been blackleaded, if it is polished with a bit of old black velvet it will have a lustre not to be imparted to it by a brush. Shoes also cleaned with blacking or any other preparation are much improved by being rubbed with velvet.—Belfast.

How to Wash an Eiderdown Quilt.—Make some soap jelly by slowly simmering 1lb of soap in one quart of water. Allow one heaped tablespoonful of this jelly and a teaspoonful of liquid ammonia to each gallon of the washing water, which should be fairly hot. When the soap is dissolved, put the quilt into the suds, pressing it well down. Leave for a quarter of an hour, wring out, and put into another lot of fresh suds. Souse up and down in this, and wring again. Rinse in clean water. Wring as dry as possible, shake, and hang them in an airy place—out of doors if possible. Shake frequently during the drying process, or the down will become lumpy.—Suffolk.

Worth Knowing.—Dr. Walcott, M.D., writes: "For irritation of the scalp, removal of scurf, and loss of hair I have used Hopgood's Nutritive and Sedative Hair Cream with unfailing success." Dr. Salter, M.D.: "I have witnessed its effects in restoring the hair to an extent truly surprising." Fifty years' success. Bottles 1s. 6d., 2s. 6d., and 3s. 6d., of all Chemists and Perfumers. Wholesale Agency, 51, Frith Street, London, W.

Reigate.—"I beg to state that your patterns and book are a great help to me and to my trade generally."—E. M. Poole.



TRANSFORMATIONS AND FRINGES.

AS people get older the face widens—not only because a general heaviness is only too often the characteristic of middle age, but because the hair line does recede—rising on the forehead and falling back on the temples and above the ears. This is far less noticeable in women than in men. A man of forty has a forehead of a totally different shape to that he had in boyhood and youth. But even women, to whom baldness in middle age is a rarity, lose the thick perfection of the hair line—more often, it must be confessed, through burning the hair with over-hot curling irons and dragging it out by the roots with curling pins. A woman who dresses her hair comfortably and naturally does not lose it until really old, and she will find her thinning hair line will grow rich and distinct again if she gives the over-tasked roots a rest. She should wear one of the beautiful naturally waved hair transformations made by the Universal Hair Manufacturing Company, 84, Foxberry Road, Brockley, S.E.

A charming transformation can be had for the very small sum of 30s., mounted on light net, of the very best workmanship (worth quite double the price). A perfect fit is guaranteed, and the natural hair will be exactly matched if required. The transformation covers the front hair line, and its rich waves veil the sides and top of the head, the natural hair forming the coil. If there is very little of one's own hair, of course a false tail can make the coil. These tails are most inexpensive at the Universal Hair Manufacturing Co.'s. An 18-inch tail of ordinary coloured hair can be had for the small price of 3s. 6d. Ladies should send for an illustrated catalogue (it will be sent post free), because it will explain at a glance the company's schemes for shading thin and bald patches, for waved partings and bandeaux, for pretty fringes (to eke out the natural hair if too flat and limp), for partial or complete wigs, &c. In all the prices are most moderate, and the workmanship is remarkable for its lightness and beauty. For 3s. 6d. a charming waved "dip" can be had—that pretty waved lock that so many women wear across the top of the forehead, and lovely natural fringes can be had at 6s. 6d.—and less. The "Butterfly" fringe, extending to the ears, costs 5s. 6d., the smaller "Wavelet" only 3s. 6d., &c. All these things are of *natural waved hair*, which will not become straight in damp or heat.

PERI LUSTA EMBROIDERY THREAD.

The beautiful Peri Lusta threads—so well-known now that "Madge" of "Truth" has written a capital needlework book entirely for this embroidery medium—is one of the most useful and attractive outcomes of the mercerising process which has come into being of quite late years. The cotton Peri Lusta is so prepared by a mercerising process that it has all the gloss, suppleness, and delicacy of tints which characterise the best embroidery silks. Peri Lusta feels like silk, it looks like silk, and it can be used wherever a good embroidery silk is required — for embroidery, knitting, darning, netting, crochet, &c. In strength and durability it is superior to silk, and, of course, it is considerably cheaper. The right thing should be got by those who intend to try Peri Lusta, which can be had at any draper's fancy department or at any fancy-work shop. Peri Lusta, I may add, is fast colour—the material worked with it can be washed or cleaned with impunity, which makes it very satisfactory for embroidering infant's things.

Fancy workers will find it worth while to get (price 6d.) Mrs. Humphrey's ("Madge") "Peri Lusta Handbook," which is filled with beautiful designs in crochet, knitting, embroidery (various kinds), drawn work, &c., all to be worked in this lovely mercerised cotton. The making of Peri Lusta chenille is a fascinating employment, and can be turned to good account in the making of rich fringes for day and evening gowns or mantles. The book is printed by G. Faulkner and Sons, the Dean's Gate Press, Manchester.

BEAUTIFUL TUCKED POCKET HANDKERCHIEFS.

As a seasonable gift of modest cost I cannot imagine anything more truly acceptable and useful than a dozen of the tucked and hemstitched handkerchiefs which Messrs. Marple and Co. (Exchange Walk, Nottingham) are offering at the astonishing price of 3s. the dozen. Any quantity can be supplied—half-a-dozen, a quarter of a dozen, one handkerchief—and it would be difficult to beat these handkerchiefs at the prices. Hemstitched handkerchiefs (ladies' size, with inch hems) begin at 1s. 3d. the dozen. Hemstitched and tucked handkerchiefs begin at 2s. 3d., hemstitched and embroidered at 2s. 7½d. the dozen. Excellent linen hemstitched handkerchiefs are as low as 3s. 6d. the dozen. A make of handkerchiefs which Messrs. Marple find obtain great favour is called "Silken." As soft and glossy as real silk, the price is very much lower. Ladies' fancy hemstitched handkerchiefs are from 2s. the dozen—a very low price. These make capital presents, as they are very attractive to the eye and touch.

Messrs. Marple's dress materials afford a wide selection and a special attraction. They have a most enticing Jap silk-and-wool voile (1s. 3d. and 1s. 9d. the yard, 27 inches wide). Their wool voiles (cream and black only) are wonderful quality at 1s. 1½d. Patterns ought to be seen of these. In sending to Messrs Marple for patterns it should not be omitted to ask for those of the art serges and art linens. The art serges (only 1s. the yard, 50 inches wide, in rich handsome colours) are intended for curtains and *portières*, but they would also make splendid seasonable wraps and long evening cloaks for girls. The art linens are in lovely shades (a great variety), and are to be had 36 inches wide (2s. 6d. the yard) and 72 inches wide (5s.). These are really beautiful fabrics for house decoration, for fancy needlework, also for dresses. I can imagine some lovely gowns in the art-shades double-width linens for next summer, and I shall make a point of arranging some designs for them in the late spring.

No. 4941. A GATHERED HOUSE BLOUSE.

For Description see Pages 34 *to* 40.

Price of Paper Pattern, 6½*d., post free, of* MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

LAIT LAROLA.

Certainly the elements have not been too kind of late to sensitive complexions. A cold spell chapped and cracked the skin, and then muggy warmth made it perspire greasily. Those women fared best who had due provision for eventualities in a bottle of Lait Larola. Before facing a biting north-east wind, the skin of face, neck, hands, and wrists should be protected by having a little Lait Larola rubbed in, as nothing better pre-

No. 4942 GATHERED VEILING BLOUSE.

For Description see Pages 34 *to* 40.

Price of Paper Pattern, 6½*d., post free, of* MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

"I have used 'Myra' for nearly nine years, and find it the best of all dressmaking journals."—M. M.

serves the natural softness and elasticity which defies the action of cold winds. On the other hand, Lait Larola cools and refreshes a flushed face and removes the greasiness. It goes a long way and costs little (1s., 1s. 9d., and 2s. 6d. the bottle).

PURE CANE SUGAR.

No sugar beats pure cane sugar in wholesomeness or in strength. When doctors say that sugar is a needful part of a child's or adult's rations, they mean cane and not beet sugar. Cane sugar sweetens better and goes further than its German and French rival. All housewives ought to insist upon having the "Glebe" Pure Cane Sugar and Syrup for their families, and they ought to see that their grocers really get it for them. The "Glebe" Golden Syrup is the best obtainable in tastiness and nourishing qualities, and it should be served at every nursery table. If genuine, the word "Glebe" in red should be printed on the label of sugar packets and golden syrup tins.

"WILDSPUR" EMBROIDERY THREAD.

I have just become acquainted with a new embroidery thread—at least it is new to me—which is a capital substitute for silk. It is manufactured by Messrs. Copley, Marshall and Company, Limited, Newmill, near Huddersfield, and is to be had in a great variety of thickness and fineness, and in very lovely shades, made up in skeins or very convenient balls. Glossy and soft, the "Wildspur" Embroidery Thread is delightful to work with, and the fancy worker will find it an efficient and most inexpensive substitute for silk when knitting children's or gentlemen's socks, embroidering linen and canvas, netting bags and purses, &c., for seasonable presents or home use. This firm produces very beautiful lace threads for the point lace which everybody is making nowadays, and the lace worker cannot do better than write off at once for a supply of thread the size she requires.

A Hint for Cake-bakers.—Cakes will never burn at the bottom when baking if a little salt be first sprinkled on the oven shelf under the cake tin.—London, W.

Concerning Time-savers.

By Mistress Anne Page.

WE have all heard that "A penny saved is a penny gained," and many of us have proved that an hour saved, perhaps by getting up by that much earlier in the morning, is practically two hours gained during the day.

Busy workers who needs must gain the money that keeps the home together, and who cannot afford to have the number of servants that now will do the work that a third of their number accomplished with ease a few years ago, find that many hours can be saved during the week by the purchase of ready-prepared foods, especially when these are of the best quality at moderate prices.

Our grandmothers, for example, would take several days in early November to stone, and clean, and cut up the fruit for the thirteen Christmas puddings which, after much beating of many eggs, would be mixed in a great "washing-pan," and then boiled in the huge "copper" in the back-kitchen, or "wash-house," and infinite pains had to be taken to keep that "copper" from boiling dry, and also to prevent the escape of the puddingy-steam from that kitchen into the rest of the house.

Then more days would be spent in getting the ingredients ready for the mince-meat, and that would be put away in jars ready to be used in the big baking of pies for Christmas and New Year's Day.

But we women-workers have not the leisure for all that deliberate preparation for the great Feast Day of our year, and we are therefore glad to know that quite as good plum puddings for 1s., 1s. 6d., 2s., 3s., and 4s., according to the size we want for our family and friends, and mince-meat from 9d. to 1s. 6d. a jar, as ever were made by our ancestors or ourselves, are now made at Aplin and Barrett's Creameries, Yeovil, Somerset, and can be obtained from most grocers and stores throughout the kingdom.

These puddings really are excellent, rich, and good, and to make them more widely known and appreciated, with each 2s. "St. Ivel Plum Pudding" Messrs. Aplin and Barrett are at present sending a tin of delicious fresh Devonshire clotted cream, and three coupons which entitle the purchaser of that pudding to take part in three interesting competitions for forty-one prizes, amounting to £100, the highest of which is £20, and the lowest £1. As the competitions are perfectly genuine, and by no means difficult, these puddings are being eagerly bought, and I, who have tasted one, and have also been over those creameries and seen more than one hundred happy Somerset girls and women at work preparing them, advise all my readers to take advantage of the offer and send for a 2s. pudding, with the cream and coupons immediately, as this offer will be withdrawn this week. The puddings will come, ready boiled, in a nice basin in a clean white cloth, and the cream in a dainty flat tin that can be brought to table as the sauce to the pudding (a Somerset fashion), which will be ready to turn out when it has been steamed for three-quarters of an hour.

Of other "Time-savers" I will speak in another number, but I want readers of Myra's Journal to taste those delicious St. Ivel Plum Puddings, and to try for some of those prizes, one of which (let me whisper) is for simply an idea. In sending the postal order for 2s. to Messrs. Aplin and Barrett, Yeovil, Somerset, it will be as well to say that the offer was seen in Myra's Journal.

(To be continued.)

Abernethy Biscuits.

Dissolve ¼lb butter in ½ pint warm milk, make a paste with this and 4lb flour, sweetened with ½lb sugar, and flavoured with carraway seeds. Roll out very thin, cut into biscuits, prick all over with a fork, and get them into the oven at once, and bake crisp.

CHRISTMAS IS COMING!

Send at Once to

JOHN THRIDGOULD & CO.,

CHEAPEST HOUSE IN LONDON FOR

CHRISTMAS AND NEW YEAR CARDS.

We still lead the way as Publishers and Importers of CHRISTMAS CARDS and ARTISTIC NOVELTIES, and can, with modesty, fairly claim to be the Pioneers of Sterling Value in Packets, as unanimous Press Opinions, thousands of unsolicited testimonials, and the praise of millions will prove.

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1/- Fifty Christmas and New Year Cards. Bright and attractive Designs. Every Card different. All Sizes and Shapes, with Seasonable Greetings. Suitable for Schools, Tradesmen's Advertising, &c. The value is really wonderful. Sent Post Paid, 1/2.

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1/- Twenty-Four Splendid Cards, all of which are choice Folding Cards, usually sold at 1d., 2d., and 3d. each. A very welcome Assortment when Quality and Quantity are required. Sent Post Paid, 1/1.

No. 3.—The "REMEMBRANCE" PACKET.
1/- Twelve very handsome Folding and Trifolding Cards. Artistic Gems, bound to suit the popular taste. Embossed and Jewelled Designs. The majority are well worth 3d. and 4d. each; also including Novelties which are alone worth the price charged for the whole Parcel. All will be delighted with this Selection. Sent Post Paid, 1/1.

No. 4.—The "CONNOISSEUR" PACKET.
1/- Twelve Fine Art Folding Cards; Studies in Black and White, Photogravures, fine Etchings, Monochromes, executed in a manner superseding Steel Engravings; distinctive and stylish. Sent Post Paid, 1/1.

No. 5.—The "SOCIETY" PACKET.
1/- Contains Six really beautiful Cards. Their Artistic merit is perfection. Published at 6d. and 9d. each. Elaborate Designs after clever artists, with quotations by celebrated authors. A Capital Selection when only a few good cards are desired. Sent Post Paid, 1/1.

No. 6.—The "SINCERITY" PACKET.
1/- Modern Art—par excellence. Four most beautiful Cards, selected from the finest published, cards that are usually retailed at 6d., 9d., and 1/- each, including most handsome cards, Golden Melody, the Jewelled Thistle, Golden Vista, Art Gem Pendant, very choice. Sent Post Paid, 1/1.

No. 7.—The "SACRED" PACKET.
1/- The "Mizpah" choice Selection of Six most beautiful Folding Floral Cards, Leaflets and Sweet Messengers, with carefully chosen Scripture Verses and Bright Thoughts by Francis Ridley Havergal, Charlotte Murray, and other favourite authors. Sent Post Paid, 1/1.

No. 8.—The "S.S. TEACHERS'" PACKET.
1/- Contains Twenty-four Folding Greeting Cards, with Seasonable Scripture Texts, Watchwords, and Verses, selected from the very best authors. Superior designs. Most suitable for the purpose. Sent Post Paid, 1/2.

No. 9.—The "GREETINGS" PACKET.
1/- Six Choice Designs, Gem Leaflets. Published to retail at 3d. and 4d. each. With Selected Verses by favourite authors. Autograph Jewelled, and finished with Silk Ribbon, Cord, or Tassels. By Messrs. Raphael Tuck and Son. Sent Post Paid, 1/1.

No. 10.—The "COMICAL" PACKET.
1/- Eighteen Humorous Cards. Very funny jests and clever Designs, Shaped and Folding, quite "up to date." All good Jokes, Surprises, and Novelties, with appropriate lines specially written, including some capital Pun Cards, usually sold at 2d. and 3d. each. Sent Post Paid, 1/1.

HALF-A-GUINEA'S WORTH FOR 2/6

THE "EMPIRE CABINET" OF CHRISTMAS AND NEW YEAR CARDS. TWENTY-FIVE RICH DESIGNS, a delightful range of Cards. This selection is certainly the best we have ever had the pleasure of offering; comprising Cards from the value of Twopence to Ninepence each, all of which are elegant. Folding and Trifolding. Black and White Photogravure Studies, Art-shaded Chromo Cards, Ideal Designs, some Autograph and exquisitely Jewelled. All are by Eminent Artists, with carefully selected Verses and Quotations from Celebrated Authors. Also **we PRESENT GRATIS a Charming Novelty** in a most elaborate Hand-painted Ivorine Card. Delicate Sprays on embossed Rococo design panel, pronounced sweetly pretty, and alone well worth 1/-. This choice assortment will be sent, Parcels Post Paid, 2/9, or Two, differently assorted, 5/-. The most remarkable value ever offered by any firm.

Any of the above Selections will be sent on receipt of Postal or Money Order. **Shopkeepers should send for Wholesale Catalogue and Samples of Christmas Cards, Novelties, &c., Post Free, Three Stamps.** YOU CANNOT DO BETTER.

JOHN THRIDGOULD & Co., 18 & 20, Sidney Street, Commercial Road, LONDON, E. *(Established 1851.)*

Correspondence

RULES.

1. *To be answered in the next number, letters must reach us not later than the 25th of the month.*

2. *Queries (except on "Dress" and "Health and Personal Attention") must be accompanied by sixpence and a stamped addressed envelope. No notice will be taken if sent without.*

3. *In urgent cases, or if crowded out, all dress answers will be sent by post, for which no charge will be made. No postal reply can be sent unless a stamped and addressed envelope be enclosed.*

4. *Queries to be answered by post must be limited to three.*

5. *It is absolutely necessary that every letter should contain real name and full address. The space for correspondence is so limited that a large number of answers have to be sent by post. This is especially the case with "Dress," which requires prompt and often private replies. Only questions of general interest are answered on this page.*

DRESS AND HAIR-DRESSING.

Letters to be addressed to Madame Myra, "Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

MERRY-GO-ROUND.—(1) You have spoilt your hair by over-teazing and curling it, and must give it a rest. You had better wear a transformation, or the hair about your hair-line will never grow again. If you go to the right place a transformation is not expensive. Send for their illustrated catalogue to the Universal Hair Manufacturing Company, 84, Foxberry Road, Brockley, S.E. You could get an excellent transformation there to match your own hair. If it is only the forehead which is getting bare a "fringe" would be sufficient, and these are most moderate in price at the Universal Hair Company's.

DRUID.—(1) A Druidess could wear any flowing art robe of white woollen material; mistletoe and oak wreath on the head, flowing hair. (2) Chiffon is certainly not a durable material. In pale colours it soils easily, while in black and dark colours it creases and gets rusty-looking. (3) Certainly make the black silk coat. The point lace collar and cuffs will look excellent on it. But do not line it with black; a pale-coloured lining will look more dressy, and you will find black soils a light bodice or gown.

HONG KONG.—(1) You will certainly have to supply a London reference—a well-known London draper or else your banker. The cost for the making should not pass £2. You would have to send a fitted bodice of your own, because from measurements only it would not be possible to guarantee a fit. (2) You cannot make a sun-ray skirt under six yards of double-width material. The breadths are seamed to form a square; the corners are then rounded off, the waist is marked out, and the skirt hemmed before pleating. Leave the skirt over-long, for it is always possible to raise it at the waist.

DEACON.—You could renovate the costume by turning it into a Charles II. picture gown. Open the front to give more fulness of both bodice and skirt, and fill in with pleated white satin. Cut open the upper of the elbow sleeve to widen it, and slash it with white. With your small pieces of velvet make a tab basque, and add a folded belt of silk to match the velvet. Add a deep collar of lace and lace sleeve frills. It is cheaper to make collar and frills of net, merely decked with a lace edge and medallions appliquéd on the net.

LALLIE.—(1) You could use the pink satin for a cloak lining. As it has been put away pleated it will be impossible to iron out the marks of the pleats. It is a wonder that the colour has not entirely faded. Though the skirt was never used, I should say the material would not do for an outside: but it ought to make an admirable lining. Damp the back—especially where the folds come—before ironing; but do not wet it sufficiently for the moisture to come to the right side, or you may seriously change the colour. (2) Caracul is a very easy fur to work with. The skin is so thin, and the curls can be drawn out with a needle when caught in by the seam. I should say that you could alter the collar and put it on the velvet coat yourself, even if unaccustomed to working in fur.

EMPLOYMENTS FOR LADIES.

Letters to be addressed to Miss W. Jones, "Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

For answers on this subject, see page 29.

ETIQUETTE.

Letters to be addressed to "Duenna," "Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

DEMOISELLE.—(1) You can have your cards cut down to fit the case. No, not as small as a gentleman's card. The lady's cut-down card is much more square, and is altogether larger. (2) It is not necessary to put a mourning card on a funeral wreath unless you happen to be in mourning yourself.

COOKERY AND HOUSEHOLD MANAGEMENT.

Letters to be addressed to Mrs. Hope, "Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

A HOUSEFUL OF MICE.—I am indeed sorry for you, but it is no use stopping up the holes until you have first caught the mice, especially in your store-cupboard. Put all your stores in some other safe place, and then set traps (the ordinary penny trap, baited with oatmeal or cheese, or sunflower seeds). I am told that if you put the traps into paper bags the mice will be more easily caught, as they will be sure to peep in on the chance of biscuits, &c.! After they are all caught put a teaspoonful of paraffin oil down each hole, then close it up with common washing soap, melted until it will mould like putty. If you put this well over each hole and leave it to harden, it will become as unyielding as stone, and no mice that I have ever seen have eaten through it. As to how to prevent mice coming back, I cannot say more than this: be sure to keep all stores in jars or boxes (biscuit tins do admirably, and salt jars, jam jars, &c.) well closed, and do not drop grains of rice, &c., about on the shelves. Mice come for what they can find to eat, and if there is no temptation they will not stop. No, it is no trouble to answer what you call "a frivolous question."—MADRID.

TO MAKE CURTAIN RINGS RUN EASILY.—I know well how tiresome it is when the curtain rings refuse to run properly along the cornice pole. It may be that you have turned the pole so that it catches the ring. There is always a flat part, you know, which ought to be at the top. Rub this with a little vaseline or furniture polish; or take a blacklead brush and anoint it plentifully with blacklead, and then you will find the rings run along quite smoothly and without noise. Blacklead will do two other things in the way of smoothing matters. It will prevent the pedal of a piano from squeaking, and if you remove the keyboard, or raise any note on an organ or harmonium which from damp is "cyphering" and use blacklead to it you will find the noise cured. This I know, for I have lately cured a friend's organ which was "cyphering" very badly by using blacklead.—THELMA.

ONION SOUP.—Here is an excellent recipe, which will give you delicious soup for one o'clock dinner, and may be made in the morning quite easily. Peel and slice 1½lb onions, put them in a saucepan with boiling water, and boil 10 minutes. Then drain them, and run a little cold water over them in the colander. Then put them in a pan with 1 gill of milk, a seasoning of white pepper and salt, a pinch of sugar, and a very little grated nutmeg. Boil gently till the onions are quite soft, then pass them through a sieve with three or four boiled potatoes (cold potatoes, either whole or mashed, will do). Next melt ½oz of butter, or margarine, or clarified dripping in the pan, with the same weight of flour, till smooth. Add the purée of onions, and 1 quart of liquid; white stock, if you have it, or milk, or milk and water, or only water—according to circumstances. Stir well, and let it boil 15 minutes, skimming it carefully. Just before serving add more seasoning if necessary. This soup may be turned into quite a smart soup for an "occasion," if white stock is used, and just before serving half a gill of cream is added. The cream makes it beautifully smooth, and adds to its flavour.—MRS. TOBY.

No. 4943. A MOIRETTE PETTICOAT.

For Description see Page 40.

Price of Paper Pattern, 6½d., post free, of MADAME MYRA, *10 and 11, Fetter Lane, E.C.*

MISCELLANEA.

TORY.—I can send you the address of an excellent elocution teacher (a lady). Even for recitations in the drawing-rooms of one's own friends training is necessary, for the simple reason that most people are trained who attempt "to do anything" nowadays; and, to say truth, untrained people, unless very talented, are not acceptable in the present state of education.

"Your patterns are so excellent I do not care to use any other."—A.

Health and Personal Attention.

All Letters to be addressed to "Mistress Anne Page, Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

Mother of One.—To prevent your little girl stooping so you should get her a "Dolabel Shoulder Brace" from H. Sampson and Co. (Dept. M.), 33, Ferntower Road, Newington Green, London, N. It costs 4s. 6d., post free, and you will find that your daughter's health will be improved and her chest widened if she wears this every day. Send her waist measures when ordering, and state her age and height.

Business Obliges.—No. 4 "Imperial Hair Dye," from J. Brodie and Co., 41, Museum Street, London, W. (price 2s. 6d.), will give you that lovely golden-brown shade of hair. It is in one bottle, and is perfectly harmless, but I always like my readers to mention that they saw it recommended by me in Myra's Journal when they write for anything mentioned in these columns.

Wild Duck.—No doubt you used the solution recommended by your friend in such a strength as to cause it to act as a caustic alkali, and hence the reddish tinge that your hair has now gained. Personally, I think you have improved the shade, if you will forgive me for saying so; but as you object to it the nicest and safest thing you can use to restore the natural colour is "Mason's Light Brown Walnut Oil" (3s. 6d., from Mason, 25, Bank Plain, Norwich), which, if you brush carefully into it, not too much at a time, will restore the original shade and make your hair nice and glossy.

Anxious.—We never publish the addresses of our correspondents. Many attempts have been made to remove scars, but so far, if the true skin was involved, nothing that science has attempted in this direction has as yet been completely and permanently successful. Marks left by ulcers are in many cases removable by means of the application of a preparation of which I will tell you if you will send me a stamped envelope fully addressed to yourself. In the meantime you will be wise to keep the scarred skin soft and elastic as far as possible, by bathing it at night in warm water and then rubbing into it some of the emollient "Skin Food" sold for 3s. 6d. by Mrs. Pomeroy, 29, Old Bond Street, London, W. This alone would in time do much to render the scar less noticeable.

Irritated.—Eczema is a most troublesome as well as torturing ailment, and the only thing to do is to "go for it" by removing the cause out of the system, as well as curing its outward symptoms. I therefore advise you to take a course of "Clarke's Blood Mixture," which you can get for 2s. 9d. at your own chemist's, and to outwardly apply the "Cream of Sulphur" (2s. 9d.), which you can only obtain from Mr. Mason, 25, Bank Plain, Norwich. Do not wash the affected skin with soap and water more than you are absolutely obliged to: you can quite well cleanse it, and at the same time soothe it with a wash which you can make for yourself by boiling two teaspoonfuls of Cydonia seeds (get ¼lb of these from the above Mr. Mason) in 1½ pints of soft water for ten minutes, after you have bruised those seeds in a mortar. Strain, and use the liquid when it is cold. This makes the skin nice and fine.

Minnie.—To make your teeth pearly white and your breath deliciously fragrant, brush a few drops of "Fragrant Floriline" (2s. 6d. at any chemist's) along the teeth, up and down them, and behind them. Then rinse with tepid water to which you have added a few drops more of the Floriline.

Surrey Reader.—If you put a tablet of "Pasta Mack" (1s. a box at any chemist's) into the water for your facial ablutions you will find it beautifully softened and delightfully perfumed. That chalky water of yours is quite enough to ruin your complexion and your hair if you continue to use it unsoftened. At night after you have washed you should massage a little "Pomeroy Skin Food" (3s. 6d., from Mrs. Pomeroy, 29, Old Bond Street, London, W.) well into neck, face, and arms for five minutes, then wipe off any surplus cream. You will soon notice a great improvement.

Lady Betty.—You can have a sample "St. Ivel Plum Pudding," with which will be included such a nice dish of Devonshire Clotted Cream, for 2s., from Dept. O.L., at Messrs. Aplin and Barrett's, Limited, Yeovil. If you approve of it—as I am sure you will—you can afterwards buy these puddings, larger or smaller, at your grocer's.

Business Woman.—(1) As you are too stout all over by reason of having to sit so much, you should take "Dr. Ritter's Specific" (2s. 6d., from Dr. O. E. Horn, D.Sc., Parkwood Road, Bournemouth), which is put up in tasteless little capsules, and these will harmlessly effect a proportionate reduction. (2) When writing to Dr. Horn for these, ask him what treatment he would advise for restoring the natural colour to your hair now that it is beginning to get grey. He is a great authority on treatment of hair, skin, and figure.

Birmingham Admirer.—Your words are most kind and encouraging, and I am therefore very glad to be able to assure you that you can have your superfluous hair as efficiently and permanently removed from your face in Birmingham as you could if you came to London, because Mrs. Pomeroy's representative in the branch establishment, Central House, 74, New Street, Birmingham (the Council House end of New Street), worked under Mrs. Pomeroy's direction in the head place (29, Old Bond Street, London) for many years, and is most successful. I advise you to consult this lady without further delay.

Meg.—You are quite right; it is very conducive to health to take a teaspoonful of Eno's Fruit Salt (which you can get at any chemist's) in half a tumbler of cold water before breakfast every morning for a week occasionally, but especially in the festive winter season.

Industry.—"Tam-o'-Shanters" are as much worn as ever they were, and are as comfortable as they are becoming. You will not have the least difficulty in making one for yourself if you get No. 26 of "Myra's Library of Needlework," for which you should send 1½d. to Messrs. Beeton and Co., 10, Fetter Lane, London, E.C. As your hair is so fair, a white Tam, or a pale blue one, will be most likely to enhance the beauty of your face.

A. B. C.—I find the best "polish" for glacé, as well as for patent-leather, shoes is the "Shushine," of which one gets a large bottle for 1s. at Messrs. P. Harris and Co.'s, 144, Edmund Street, Birmingham. This keeps the shoes like new, and makes them last twice as long as when treated with anything else.

Lallie.—(1) Your feet will not swell so when you are dancing, nor will you get so tired before the evening is over, if, when you are dressing, you bathe your ankles well with the "Anodyne Cooling Lotion," which is sold by Messrs. M. Beetham and Son, chemists, Cheltenham. I believe you can get a bottle post free for 1s. 1½d., but I am not quite sure about this; only I know it is quite inexpensive and most reliable. (2) To prevent your hands "chapping" wipe them dry each time you wash them, and then well work into the skin a few drops of the "Lait Larola," sold for 1s. a bottle by the same chemists. This will leave them smooth as satin, but not greasy.

Disfigured.—Poor little girl! I know how disfiguring, as well as painful, chilblains are; but I can tell you how to cure them. Get from Mr. Mason, 25, Bank Plain, Norwich, a bottle of his "Cure for Unbroken Chilblains" (1s. 2d.). Mix up the ingredients as he directs; then not only rub the toes with the mixture, but also saturate the part of your stocking-foot that covers the old chilblain with it. In addition to this, take a teaspoonful of precipitated sulphur mixed in half a cup of milk every morning for one week, and the combined treatment will soon effect a cure for you. Your brother's broken chilblains must be treated in quite a different way; he must have the same Mr. Mason's "Cure for Broken Chilblains" (1s. 2d.), and he should have a cup of Epps's cocoa made with milk for his breakfast instead of tea, and the last thing at night too; and he should live generously, though he must strictly avoid alcohol, and must only eat such foods as he knows digest easily.

Lady Doreen.—To get long and dark eyelashes it is best not to cut them, but to apply to the margins of their lids every night a trace of the "Eyelash Cream" which is sold for 1s. 6d. a box by Mrs. Pomeroy, 35, Bold Street, Liverpool. It really gives most successful results.

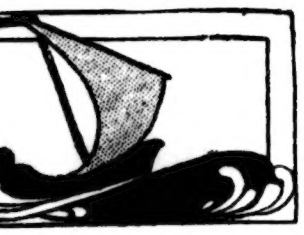
Flat-Chest.—First you should practise deep-breathing exercises out in the garden, or by an open window, twice a day. Stand well, hold your head up, shut your mouth, place a finger on one nostril so as to quite close it, then take a long and deep inspiration through the other nostril. Hold the breath in your lungs while you mentally count six, and let it go evenly while you mentally count eight slowly. Do this six times, then close the other nostril and repeat through the now opened one. Next breathe in the same way through both nostrils twelve times, hold the breath in, and let it go slowly and without a jerk to the end. When you can do this quite easily write to me, and I will give you the second exercise. To enlarge your bust, rub into it, night and morning, some of "Dr. Anna Kingsford's Fatima Lotion" (5s.), which you can only obtain from Mr. Mason, 25, Bank Plain, Norwich. In a few weeks you will look quite a different girl, with a much-improved figure.

Amateur Theatricals.—Yes, you can still obtain the "Beauty Box" for 5s. 6d. from Madame Alice Cross, Dept. H. and H., 70, Newman Street, Oxford Street, London, W. It contains all the things you want for artistic "make-up" that will not injure the skin. Full directions will be enclosed if you ask specially for them.

Jinkin.—(1) Certainly I can tell you how to perfume your hair like violets without doing it any harm; and, moreover, what I am going to recommend to you will keep your scalp and hair beautifully healthy, and the hair will be bright and fluffy, and will wave far more easily than it does now. The specific is known as "Mason's Parma Preparations," which you get in a case complete with brush for 4s. 6d., from Mr. Mason, 25, Bank Plain, Norwich. (2) The best comb for thick hair—indeed, for any hair—is the "Debrose" (sold for 2s. by the same Mr. Mason), as this has no small teeth, is perfectly hygienic, induces a little electricity that helps to make the hair fluffy and bright; and it is a comb that is practically everlasting, though it is not a metal one. (3) To cure your skin of its tendency to pimples, and to make your complexion clear and beautiful, rub the same Mr. Mason's "Cream of Sulphur" (2s. 9d.) into the pimply part every other night after bathing in warm water, and take immediately after each meal daily one of his "Tonic Complexion Pills" (1s. 2d.), and you will soon be as pretty as any of them.

Susie.—(1) The corsets to give your figure elegance are the "H.S. Erect Form, Straight-Fronted," which your draper ought to be able to supply you with for 5s. 11d. or 8s. 11d. They wear splendidly, and are great favourites. (2) To prevent your sister's hair getting any greyer, and to gradually restore the colour to it, she should rub into as many partings as she can make on her head some "Petrolato of Sulphur" (2s. 6d., from Mr. Mason, 25, Bank Plain, Norwich) three days a week, and some of his "Jaborandi Hair Tonic" (3s. 6d.) on the other days. (3) The same Mr. Mason's "Lait Poudré" (3s. 6d.) is a splendid liquid powder to apply to face, neck, and arms when going to a dance. It does not rub off.

Miss S. B. writes:—"I have found the competitions very interesting, and am more than delighted with my prize watch."



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FOR YOUTHFUL APPPEARANCE.

IMPERIAL HAIR DYES &c.

ONE LIQUID

No. 1..Black
No. 2..Dark Brown
No. 3..Light Brown
No. 4. { Golden Brown or Auburn
No. 5..Pure Golden
No. 6 Brodie's Hair Grower and Restorer.

Established 1868.
Once Tried, Always Used.

Harmless. Perfect, Permanent & Odourless
Clear, without Sediment.

How to Colour your Hair with Safety.
A Valuable Aid to Personal Beauty.
Medical Certificate with each Bottle.

2/6, 3/6, 5/- & 10/6 (PRIVATELY PACKED)

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(UNDER ROYAL PATRONAGE).

SUCCESSFUL DRESSMAKING

Easily obtained by using . . . CLARK'S Celebrated DRESS STANDS.

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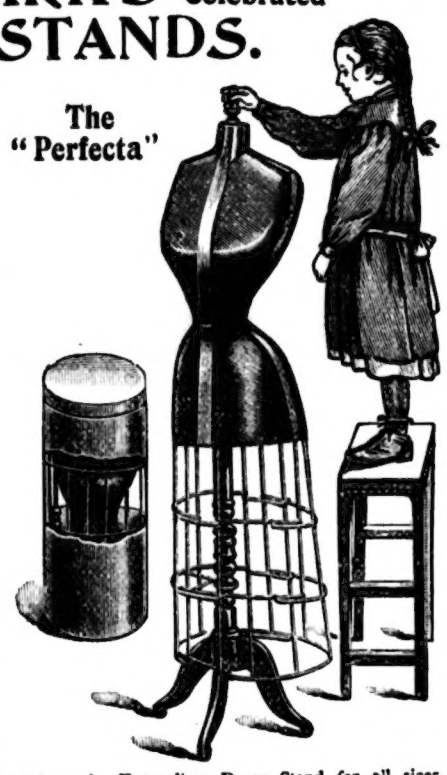
ALL BUSTS AND STANDS SENT CARRIAGE PAID to any part of the United Kingdom.

Bodice Stands.

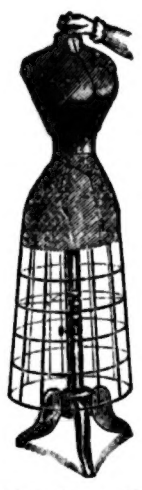
Short Hips . 5/-
Medium ,, . 7/-
Long ,, . 9/-

The "Perfecta"



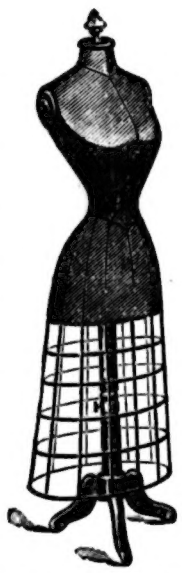
Bust to fix on Skirt, 5/- each.

10/6
The Nonpareil. Folding and expanding Skirt Stand, expands from 17 inches waist, or even smaller, to 36-inch waist; packs in small space of 3 inches by 36 inches long. Sent carriage paid in box complete, for 10/6
(80 Thousand sold.)



Padded Long Hip Telescopic and Revolving Costume Stand, with patent extending waist, alters for long or short waists. Price complete in box, 25 by 18, 23/-

Telescopic Expanding Dress Stand for all sizes. Expands from 19 waist to 28 waist, and from 32 to 40 bust. Complete in box, 32/-



Padded Long Hip (10 inches) Revolving and Telescopic Costume Stand, packs in 25 by 18 box. Price complete in box, 18/-
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Padded Long Hip (10 inches) Revolving and Telescopic Costume Stand, with detachable padded movable arms (highly recommended). Price complete in box, 25 by 18, 26/-
Ditto, with anatomically-jointed arms which can be moved in any postion, 33/-

Carriage paid to any part of the United Kingdom.
All Bodice and Costume Stands are padded and covered for pinning to, and made to any measurement without extra charge. Modelling to dress bodices or linings, 9/6 extra, perfect fit guaranteed.

Send for 48-page Illustrated Catalogue and Self-Measurement Form free.

Please note we have only one address: JOHN CLARK & CO., 3, TOTTENHAM STREET, TOTTENHAM COURT RD., LONDON, W. Close to Fire Station.

HAIR DESTROYER.

JAMES'S DEPILATORY instantly REMOVES SUPERFLUOUS HAIRS from the Face, Neck, or Arms, without injury to the Skin. Of all Chemists, or sent with directions for use, free from observation, on receipt of postal order for 1/3, 2/3, and 2/9.

Mrs. C. JAMES, 268, Caledonian Road, London, N.

LUXURIANT HAIR.

Long flowing Eyelashes, Eyebrows, &c., are QUICKLY PRODUCED by using JAMES'S HERBAL POMADE. It is invaluable for the production of Whiskers, Beard, and Moustachios; it causes the Hair to grow on Bald Places and Scanty Partings. Of all Chemists, or a box (with directions) sent, free from observation, on receipt of postal order for 1/3, 2/2, and 2/9.

Mrs. C. JAMES, 268, Caledonian Road, London, N.

I Can Tell You

How to Restore the Normal Colour to Grey Hair without using a Stain or Dye. How to Remove and Check Superfluous Hair, Cure Bald Patches, Loss of Hair, Scurf, Greasiness, &c. Kindly send me your name and address for terms and full particulars. **OTTO HORN, D.Sc.** (Specialist from the Berlin Skin Hospital), **43, Parkwood Road, Bournemouth.**

Highly recommended by Mistress Ann Page, &c.

The Toilet Editress of MYRA'S JOURNAL says:—"Dr. Ritter's Specific is a sure yet perfectly harmless Remedy for that foe of Beauty—

OVERSTOUTNESS."

In tiny tasteless capsules. Formula on label. Price 2/6, or 5 Bottles, 10/6, post free, with valuable advice, only of

Dr. O. E. HORN, D.Sc., Parkwood Rd., Bournemouth

OLD TEETH

OLD ARTIFICIAL TEETH BOUGHT.

Persons wishing to receive the very best value should apply to the Manufacturing Dentists, Messrs. M. J. BROWNING, instead of to provincial buyers. If forwarded by post, fullest value per return, or offer made.—133, OXFORD STREET, LONDON, W.

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Cockroaches and Blackbeetles

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YOU cannot have a good, clear complexion if your blood is impure. **Blotches, Spots, Pimples, Blackheads,** and **Sores** of **all** kinds can be removed by taking

CLARKE'S BLOOD MIXTURE

The World-Famed Blood Purifier.

This famous medicine will also cure all Skin and Blood Diseases, such as **Eczema, Scrotula, Scurvy, Ulcerated Sores,** &c. Thousand of unsolicited testimonials have been received from all parts.

As it is pleasant to the taste, and warranted free from anything injurious to the most delicate constitution of either sex, from infancy to old age, the Proprietors solicit sufferers to give it a trial to test its value. Clarke's Blood Mixture is sold by all Chemists throughout the world. Price 2s. 9d. and 11s. per bottle.

Beware of Worthless Imitations or Substitutes.

CAST-OFF WEARING APPAREL

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LADIES WAITED ON. Estd. 20 years. References given.

For more than 20 Years

DR. DAVIS'S - - - - FAMOUS PILLS

Have had a World-wide reputation as a

BOON TO ALL WOMANKIND.

They are universally known to be the best remedy for Anæmia, Debility, Depression, Weakness.

Of Chemists and Stores Everywhere.

Boxes 9½d., 1/1½d., 2/9, 4/6, and 11/-, or under cover from the Proprietor,

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Miss Rose, 85, Sussex Road, Seven Sisters Road, N.
Miss Chick, 45, Righton Road, Upper Clapton, N.E.
Miss Cove, 93, North Street, Edgware Road, W.
Mrs. Roylance, 41, Tavistock Road, North Kensington, W.
Miss R. Howes, 57, Abingdon Road, Kensington.
Miss Beere, 23, St. George's Road, Notting Hill, W.
Mrs. England, 440, Edgware Road, W.
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Miss Louise, 50, Upham Park Road, Chiswick, W.
Miss Peaston, 36, Barnsdale Road, St Peters Park, W.
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Madame J. Hewitt, 6, Denbigh Terrace, Bayswater, W.
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Miss Baker, 4, Strode Road, Forest Gate.
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Miss Coward, 82, Camden Road, N.W.
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Mrs. Haskell, 21, Walter Street, Hightown, Manchester.
Miss A. Benbow, 481, Green Lanes, Small Heath, Birmingham.
Miss A. Reed, 76, Beaufort Road, Edgbaston, Birmingham.
Miss Warren, Green Tye, Much Hadham, Herts.
Mrs. Laville, 3, Breck Place, Breck Road, Liverpool.
Miss Beard, 75, Sessingham Avenue, Upper Tooting.
Miss Coles, 20, Upper Grange Road, Old Kent Road, S.E.
Miss Peare, 16, Brun Road, South Norwood.
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Mrs. Ayres, 49, Thornhill Square, N.
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Miss Marie Smeeton, 48, Queen Margaret Grove, Mildmay Park, N
Madame Pearson, 38, Brooke Road, High Street, Stoke Newington, N.
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Miss Button, 18, Granville Terrace, Cricklewood Lane, N.W.
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Mrs. Ellis, 2, Ickburgh Road, Upper Clapton, N.
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